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TIMON OF ATHENS

THE WORKS
OF
SHAKESPEARE
TIMON OF ATHENS

EDITED BY
K. DEIGHTON



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INTRODUCTION

IN the folio of 1623 we have the first known edition of our play. There it is called *The Life of Tymon of Athens*, with the running titles, *Timon of Athens*; and the circumstances, presently to be noted, in which it was inserted in its particular place are supposed to have a bearing upon the question of its authorship. Though the date of composition can only be inferred, the style, habit of thought, and metrical indications alike point to some date between 1606 and 1610. The story of Timon was well known in Shakespeare's day, and he himself in *Love's Labour's Lost* refers to "critic Timon." For details he appears to have drawn from three sources—Painter's *Palace of Pleasure*, Plutarch's *Life of Marcus Antonius*, and, directly or indirectly, from Lucian's Dialogue entitled *Timon or the Misanthrope*. There was also an old play of *Timon*, *circa* 1600, which contains many of the incidents used by Shakespeare, though none, I think, which he could not have derived elsewhere, unless it be the return of the faithful steward to join his master in his self-imposed exile. In the preface to his edition of this drama, published by the Shakespeare Society in 1842, Dyce says, "I leave to others a minute discussion of the question whether or not Shakespeare was indebted to the present piece. I shall merely

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observe, that I entertain considerable doubts of his having been acquainted with a drama, which was certainly never performed in the metropolis, and which was likely to have been read only by a few of the author's particular friends to whom transcripts of it had been presented."

From an early period suspicions have been expressed as to the genuineness of *Timon* as we now have it. The older commentators accounted for its condition by supposing the folio version to be printed from a manuscript largely mangled and interpolated by the actors. Of this supposition I shall speak later on. Modern criticism is mainly represented by two schools, one of which holds that Shakespeare worked upon an earlier play, part whereof he retained; the other, that his portion, left incomplete, was supplemented by some contemporary dramatist. The latter of these theories I take first as more adequately satisfying the requirements of the case, though I am far from believing that the adulteration is anything like as extensive as its extreme advocates would make out. To Verplanck, I believe, we owe the first suggestion of an escape from the difficulties by which we are met. In the Introduction¹ to his edition of Shakespeare, published in 1842, this scholar writes as follows:—"The hypothesis which I should offer—certainly with no triumphant confidence of its being the truth, but as more probable than any other—is this: Shakespeare, at some time during that period, when his temper, state of health, or inclination of mind, from whatever cause, strongly prompted him to a severe judgment of human nature and acrimonious moral censure, adopted the canvas of *Timon's* story as a fit vehicle of poetic satire, in the

¹ Quoted by Rolfe, pp. 38, 39 of his Introduction to *Timon of Athens*.

highest sense of the term, as distinguished alike from personal lampoons and from the playful exhibition of transient follies. In this he poured forth his soul in those scenes and soliloquies, the idea of which had invited him to the subject; while, as to the rest, he contented himself with a rapid and careless composition of some scenes, and probably on others (such as that of Alcibiades with the senate) contenting himself with simply sketching out the substance of an intended dialogue to be afterwards elaborated. In this there is no improbability, for literary history has preserved the evidence of such a mode of composition in Milton and others. The absence of all trace of the piece from this time till it was printed in 1623 induces the supposition that in this state the author threw aside his unfinished work, perhaps deterred by its want of promise of stage effect and interest, perhaps invited by some more congenial theme. When, therefore, it was wanted by his friends and 'fellows,' Heminge and Condell, after his death, for the press and the stage, some literary artist like Heywood was invited to fill up the accessory and subordinate parts of the play upon the author's own outline; and this was done or attempted to be done, in the manner of the great original, as far as possible, but with little distinction of his varieties of style.

"Upon this hypothesis, I suppose the play to be mainly and substantially Shakespeare's, filled up, indeed, by an inferior hand, but not interpolated in the manner of Tate, Davenant, or Dryden, with the rejection and adulteration of parts of the original; so that its history would be nearly that of many of the admired paintings of Rubens and Murillo, and other prolific artists, who often left the details

and accessories of their work to be completed by pupils or dependants."

This theory was between 1868 and 1874 worked out in great detail by Fleay, with whom Hudson and Rolfe are in general accord. The conclusion at which Fleay arrived is shown in the subjoined conspectus of the portions which he assigns to Shakespeare and of the extent to which the two latter critics concur.¹

Fleay. ²	Hudson. ³	Rolfe.
I. i. 1-185, 249-264, 284-293.	I. i. 1-185, 249-264, 284-293.	I. i. 1-185, 249-264, 284-293.
II. i. (whole).	II. i. (whole).	II. i. (whole).
II. ii. 1-45, 132-194, 204-242.	II. ii. 1-45, 132-194, 204-242.	II. ii. 1-45, 132-242.
III. vi. 95-115.	III. vi. 27-115.	III. vi. 95-115.
IV. i. (whole).	IV. i. (whole).	IV. i. (whole).
IV. iii. 1-291, 363-398, 414-453.	IV. iii. 1-463, 476-543.	IV. iii. 1-291, 363-398, 414-453.
V. i. 50-231.	V. i. (whole).	V. i. 58-231.
V. ii. (whole).	V. ii. (whole).	V. ii. (whole).
V. iv. (whole).	V. iv. (whole).	V. iv. (whole).

It is impossible within any reasonable limit to follow Fleay through his detailed examination of the play. I shall therefore content myself with stating what seem to me the more important points of his criticism, and with explaining how far I am able to accept his conclusions.

In II. ii., "when," says Fleay, "Timon has demanded an explanation of the steward, and the steward has desired the duns to cease their importunity till after dinner, he adds to

¹ The lines in this table are numbered as in the Globe edition.

² Fleay's distribution as here shown is taken from his *Introduction to Shakespearian Study*, pp. 37, 38. In his *Manual*, the distribution in Part I. differs in some points from that in Part II., while both Parts differ more or less from the *Introduction*. Originally Fleay rejected the whole of iv. iii.

³ Hudson stars those parts in which he is "thoroughly satisfied that the lines have nothing of Shakespeare in them. There are, besides, several passages which I am doubtful about, and therefore leave them unstarred."

them, 'Pray you, walk neere! I'll speak with you anon'; and straightway gives the explanation desired; but the playwright who improved the drama wanted Apemantus to talk nonsense to the Page and the Fool of a harlot (unknown in the rest of the piece): so he makes the steward say, 'Pray, draw neere!' and go out with Timon, apparently to have out their explanation. Caphis and Co. do not *draw neere*, but stop to talk to Apemantus. When we've had enough of that, in come Timon and the steward, who again says, 'Pray you, walk neere,' which the creditors do this time, and Timon and the steward go on with their talk as if they had never left the stage to say anything outside." Here it is to be noted that the steward is not *again* made to say "Pray you, walk near." His invitation, "Pray, draw near," is, I contend, manifestly addressed to Timon, for the latter's exit after line 49, due to Pope, is unknown to the folio; while the words, "Pray you, walk near," are not an invitation to *draw* near, but a request to the servants to walk a little way off, out of earshot. But there is a further difficulty which Fleay's excision does not remove. In line 49 Timon says, "Do so, my friends. See them well entertained." Now, the former part of the line is addressed to the servants; the latter to the steward. Yet, in any hypothesis, the steward pays no heed to this injunction. To cut out these words also, would be to make Timon's exit¹ abrupt and discourteous. Again, it helps us nothing to suppose, with Johnson, that a whole scene is missing, since this would involve an inordinately long interval before Timon and the steward return to the scene,

¹ In a matter of so much doubt I have left both exits as usually printed, together with the re-entry of Timon and the steward after line 124.

and at the same time leave the former's injunction disregarded. In spite of the stage-directions, I am fully persuaded that there is no exit by Timon and the steward, but that they only walk about apart from the servants. Still, to these, during the steward's disclosures, *some* dialogue must be given whether it be with Apemantus, the Page, and the Fool, or among themselves; for when Timon again comes forward, his words, "You make me marvel," etc., show that a revelation not to be told in a few sentences has been made to him. Removing, then, 'Pope's *Exit* after l. 49, and substituting for that after l. 50 the stage direction *Timon and Flavius converse apart*, I would, after l. 124, give TIMON and FLAVIUS *come forward again*. As Apemantus, the Fool, and the servants then leave the stage, the conversation between Timon and Flavius is continued aloud.

A more important difficulty, which Johnson was the first to point out, occurs in IV. iii., where Apemantus describes the poet and the painter approaching. The talk, says Fleay, goes on "for 60 lines, and then enter—Banditti! more talk with Banditti 63 lines, and then enter—Steward! more talk (80 lines), and then at last enter 'poet and painter'!" To avoid this, modern editors make the curtain fall when the steward goes out; but this makes matters worse; the poet and painter must be 'coming yonder,' not only while that interminable talk goes on, but while the curtain is down: imagine this to be Shakespeare's arrangement! But suppose the curtain does not fall? Then the poet and painter enter as the steward goes out: and one of the first things they tell us is that "'tis said he gave unto his steward a mighty sum.' No, as the play

stands, the curtain must fall in the middle of a scene, and the poet and painter wait yonder all the while. This point alone settles the question of the present arrangement being 'Shakespeare's.' No explanation of this muddle has yet been given, for Hudson's substitution of the words "a parcel of soldiers" for "a poet and a painter" can hardly be accounted as such. Fleay further rejects not only the steward's soliloquy, but also his conversation with Timon, which, though garbled, appears to me to have abundant marks of Shakespeare's mind.

Regarding the sums of money mentioned in different parts of the play, Fleay (in the second of the two papers in Part II. of his *Manual*) enters into an elaborate calculation, the only result of which, as it seems to me, is to show that neither Shakespeare nor the second author (supposing his presence) knew or cared to remember the real value of a talent. In II. ii. 202 (admitted to be genuine Shakespeare) Timon proposes to borrow a thousand talents. This would be equivalent to £245,750, a sum so outrageous that Fleay is driven to alter "talents" into "pieces." That "talent" was at times used vaguely is shown by the anonymous *Timon* where (I. ii.) four or five talents are spoken of as equivalent to £200, and this in a play which from its use of the language of philosophy must have been meant for an academic audience, an audience, that is, much more likely to be accurate and critical on such a point. The difficulty which, in III. vi. 22, Fleay originally found as to the thousand "pieces," he has since got rid of by rejecting the prose part of that scene, as he rejects II. ii. 192-197, where the three servants are being despatched to borrow fifty talents apiece, and the scenes in which those servants

are presented asking for the loans. My reasons for accepting these last scenes as genuine will be stated later on ; and as I do not believe that any definite value is to be attached to either talents or pieces, any more than to "solidares" (III. i. 48), the sums mentioned do not cause me any doubts

I have mentioned that circumstances connected with the position of our play in the folio are supposed to have a bearing upon its authorship. The Cambridge Editors, who hold that Shakespeare worked upon an earlier play, state, in their Preface to the seventh volume, originally published in 1866, that *Timon* "occupies twenty-one pages, from 80 to 98 inclusive, 81 and 82 being numbered twice over. After 98 the next page is filled with *The Actors Names*, and the following page is blank. The next page, the first of *Julius Cæsar*, is numbered 109, and instead of its beginning as it should signature *ii*, the signature is *kk*. From this it may be inferred that for some reason the printing of *Julius Cæsar* was commenced before that of *Timon* was finished. It may be that the manuscript of *Timon* was imperfect, and that the printing was stayed till it could be completed by some playwright engaged for the purpose. This would account for the manifest imperfections at the close of the play. But it is difficult to conceive how the printer came to miscalculate so widely the space required to be left." Fleay, holding the opposite theory, presses the same facts into his service. The editors, he says, "took the incomplete *Timon*, put it into a playwright's hands, and told him to make it up to 30 pages. Hence the enormous amount of padding and bombast in his part of the work : hence the printing of prose cut up into short lines as if it were verse, which is a very common character-

istic of spurious or otherwise irregular editions : hence the Dumas style of dialogue so frequent in the Apemantus parts : hence the hurry that left uncorrected so many contradictions, and unfulfilled so many omissions." But, observes Rolfe, "if, as Fleay supposes, the incomplete manuscript had been put into some playwright's hands to be filled out to 30 pages, it is not likely that he would have come almost ten pages short of the mark, doing little more than half the task assigned him. Surely he could easily have supplied plenty more 'padding' of that inferior sort, if it had been wanted. On the other hand, if the playwright's work had already been done, editor and printer had to spread the 'copy' over as many pages as it could be made to cover, and skip the rest in their pagination." In a footnote the same critic adds: "A little further on, in *Hamlet*, they make a mistake of a *hundred pages*, 156 being followed by 257, 258, and so on to the end. In the 'Histories,' the paging, after running along regularly (except for occasional misprints of numbers, and the omission of pages 47 and 48) to 100, then goes back to 69, 70, 71, and so on to the end of that division of the volume. Of course the little gap of eight pages between *Timon* and *Julius Cæsar* would not seriously trouble such printers and proof-readers." This last remark would clear up the difficulty were it not that the signatures show the printers to have expected more copy. To me it seems possible that the play in the editors' hands was as complete as it now is, but that portions were still wanting, and that, in default of their recovery, it was determined to print the manuscript in its imperfect state.

Regarding the steward there is a difficulty not easily to

be accounted for. "In I. ii.," says Fleay, "there is a servant called Flavius, who talks very like the steward in III. iv., IV. ii., and IV. iii., though not so like the steward of II. ii. and v. i. He has, however, been identified with the steward by the modern editors, and perhaps by the second writer; but if so, it must have been an afterthought, as in II. ii. 190, he is summoned by Timon, 'Within there! Flavius! Servilius!'" The editors, against all metre, but determined to perform the impossible feat of making the play, as it stands, self-consistent, alter Flavius to Flaminius. I feel sure that the third servant in III. iii. was originally meant to be Flavius. The stage-direction in II. ii. is 'Enter 3 Servants.' I fancy the original reading was 'Within there! Flavius, Servilius, Flaminius!' but after the second writer had altered the Steward into Flavius, he struck out the name in III. iii., and meant to do so in II. ii. but, in his hurry, struck out the wrong name." Hudson gets over the difficulty by printing "Steward" throughout. "In I. ii.," he says, "which is all Anonymous, the Steward, or one who performs the office of Steward, is called *Flavius*; but in the latter part of II. ii., which is certainly Shakespeare, *Flavius* is given as the name of one of Timon's servants who is not the Steward. In the Shakespeare portions, in fact, the folio never designates the Steward by his proper name, but only by that of his office; and so I print it all through the play, though the folio repeatedly calls him *Flavius* in the Anonymous portion aforesaid."

In I. i. there is a passage (lines 257-274) of minor importance on which Fleay lays some stress, describing it as "clearly parenthetical." "After Timon," he writes, "has said, 'Let us in!' one of *the rest* who entered with

Alcibiades says, 'Come, shall we in? and taste L. Timon's bountie?' and after a little conversation, he and his friend, another of *the rest*, go in together. So I think Shakespeare arranged it: his alterer empties the stage of all but Apemantus, who stays in order to 'drop after all discontentedly like himself' in the next scene; but as there was a bit of Shakespeare to be used up . . . the alterer brings in two extra Lords to talk with Apemantus, so that, after all, Apemantus has no opportunity of leaving the stage discontentedly like himself. This is too clumsy for Shakespeare, whether doing his own work, or vamping another's." These remarks Hudson endorses. But it is mere assumption that the First and Second Lords are two of *the rest* who enter with Alcibiades; the words "Come, shall we in, and taste Lord Timon's bounty" are bound up with the First Lord's remark about Apemantus, "He's opposite to humanity"; it is nowhere said that the cynic left the stage "discontentedly like himself," but that at the beginning of the next scene he "comes, dropping after all, discontentedly, like himself"; nor is this behaviour of his in any way necessarily dependent upon his being left on the stage after the others had gone out.

Into the more general questions of style, language, thought, metre (the character of which last is much complicated by the admittedly corrupt state of the text), want of action, etc., I shall not follow Fleay. Of the points on which I have so far touched, none vitally affect the *structure* of the play. But as a result of Fleay's theory we are deprived of the three scenes in which the sincerity of Timon's friends is put to the test: Alcibiades's grudge against Athens remains entirely unaccounted for; and

except for four lines in I. i., and his share of the dialogue during some ninety lines of IV. iii., Apemantus is shouldered off the stage. That he should be reduced to this comparative insignificance one might more readily allow if his prominence could be shown to interfere with the action of the drama, though I believe that his cynicism was intended to be fully emphasised at the outset in contrast with Timon's exuberant large-heartedness, and later on that the innate malevolence of the one was to be set over against the misanthropy of the other, brought about by cruel betrayal of friendship. But the four scenes which on Fleay's theory share the fate of Apemantus are to me integral with and essential to the development of the plot. As to III. i., III. ii., III. iii., I cannot conceive Shakespeare as a dramatic artist showing us Timon turned bitter misanthrope without also showing in detail the process which caused the sudden revulsion. These scenes are rejected, not because they are irrelevant, not because they interfere with the action of the play or cause any confusion, but because in them we have creditors and lords not met with in the parts recognised as Shakespeare's, and the names of two of Timon's servants who are elsewhere anonymous; because the spelling of Ventidius's name varies in III. iii. from the spelling in I. i. and II. ii.; because great poverty of invention is shown in III. ii. 37-39, which repeats III. i. 17-22; and because there is not in any of them "a spark of Shakespeare's poetry, not a vestige of his style." These objections seem to me to be made up of trivial details and matters of opinion. As regards the last, though there is perhaps nothing in the verse that might not have been written by an inferior poet, there is in the prose, to my ear

and mind, a great deal that has the genuine ring of Shakespeare. Fleay's "poverty of invention" means nothing more than that two of Timon's servants use pretty much the same language in preferring the same request; but as the words used by them are almost identical with Timon's own charge, there seems nothing to carp at in this. The details of the scenes have an air of vraisemblance, there is abundance of humour in the nature of the excuses made, and the character of the sycophants is skilfully discriminated.

If III. iv. (also rejected) has nothing in it strikingly Shakespearian, it shows no inconsistency or confusion, while the siege which the servants of the creditors lay to Timon's house helps to fan into a flame the indignation which is soon to envelop and blast the faithless friends. But were there need for choice, I would infinitely rather give up any of these scenes than that in which Alcibiades appears before the Senate. Its language may have been tampered with—it certainly is corrupt in several lines,—but it is, in my opinion, absolutely necessary as leading up to the concluding events of the play, as contrasting the character of the two chief actors, and as showing the Senators to be equally ungrateful to both, hard-hearted, unpatriotic, and richly deserving the lofty contempt with which Timon receives their refusal to help him. "On internal evidence," and as adding nothing to the progress of the play, Fleay declares the scene to be "wholly by the vamer." To this verdict I oppose some pertinent remarks made by Boas in his *Shakspeare and his Predecessors*, pp. 502, 503:—"The two plots are not sufficiently interwoven, but their mutual bearing is quite clear, and it is strange that so many critics should have rejected Act III. scene v.,

where we learn the reason of Alcibiades' wrath against his native city. One of his friends has, in sudden rage, killed a man who had traduced his honour, and thus lies under sentence of death. Alcibiades begs the senate for mercy, and his speech is an echo of the solemn pleadings of Portia and Isabella. Like them it appeals from the merciless written law to that higher principle of equity in which law has its true sanction. But the senators, a body of cold-blooded men of the world, have no spark of sympathy for the pride of reputation, which, feeling a stain like a wound, strikes out too vehemently in self-defence. As they had denied all help to Timon when his high-souled generosity brought him to ruin, so now they refuse all mercy to the victim of the chivalrous principle of honour. And in both cases they are ungrateful as well as hard-hearted, for, like Timon, the condemned man has done the state good service, and Alcibiades throws his own deserts as an additional weight into the scale. But to all entreaties the senators make the icy rejoinder: 'We are for law: he dies.' Then follows a scene so strikingly parallel to the central situation in *Coriolanus* that its rejection by critics is incomprehensible. Alcibiades, like the Roman hero, feels a patrician's and soldier's shame in stooping to beg of his inferiors, and the rejection of his suit stirs him to an outburst, which is a mild echo of *Coriolanus*' fury when he is refused the consulship. The way in which he flings the word 'banish' back into his judges' teeth, and his resolve to destroy his native city, remind us yet further of *Coriolanus*."

I differ, then, from Fleay in assigning to Shakespeare a very much larger proportion of the play as we now have

it, and in holding with Verplanck that in almost all the scenes he had at least sketched out the substance of the dialogue. But I would not attribute the botching to Heywood (Verplanck), or to Tourneur (Fleay), or to Wilkins (Elze), for I do not believe that any of these¹ would have left such glaring inconsistencies as deform II. ii., after line 49, and IV. iii., after line 352, or would have foisted in a scene like v. iii., a scene wholly unnecessary, involving contradictions, and almost ludicrous. To me such work looks more like that of some player to whom the editors, failing to find portions known once to have existed, had entrusted the task of putting together the incomplete material—perhaps, as Ulrici suggests, made up in part from actors' copies. But my differences with Fleay do not prevent my admiring the thoroughness of his work and the acuteness of resource with which he builds up his theory.

To the hypothesis that Shakespeare worked upon an earlier play, various objections have been brought. By some critics it has been held that Shakespeare would not have alloyed the gold of his own portion with the dross of another's. Thus Hudson writes with much emphasis, "This view is, to my mind, nonsuited by the conviction, that Shakespeare's approved severity of taste and strength of judgment at that period of his life, together with his fulness and quickness of resource, could hardly have endured to retain parts in so crude and feeble a state as we find them. For the parts supposed to be borrowed

[¹ For further discussion about Shakespeare's part and new candidates for the rest, see E. H. Wright, *Timon of Athens, the question of its authorship*, 1910; J. M. Robertson, *Shakespeare and Chapman*, 1917; H. Dugdale Sykes, in *Notes and Queries*, 1923, *Sidelights on Elizabethan Drama*, 1924, and discussion with S. R. Golding in *Notes and Queries*, 1926.—R. H. C.]

are so grossly inadequate in style and spirit to those acknowledged to be his, that it seems incredible that he should have suffered them to pass. Surely, if he had thus undertaken to remodel the work of another, he could hardly have rested from the task, till he had informed the whole with a larger measure of that surpassing energy and wealth of thought and diction which mark the part of Timon himself; showing that the Poet's genius was then in its most palmy state." As to me the amount of inferior matter is much smaller than is assumed by Hudson, these objections do not weigh so heavily. I indeed reject the theory, but rather on the ground that of the earlier play scarcely anything would remain, and in agreement with objections which Verplanck forcibly advances. Pointing out that the earlier play could not have been the anonymous *Timon*, he continues, "We must then presume the existence of another and more popular drama on the same subject of which all other trace is lost, and of a piece which, if it ever existed, could not have been from any despicable hand; for the portions of the Shakesperian drama ascribed to it, however inferior to the glow and vigour of the rest, are yet otherwise, as compared with the writings of preceding dramatists, written with no little dramatic spirit and satiric humour. This is surely a somewhat unlikely presumption. But what weighs most with me is this: that great as the discrepancy of style and execution may be, yet in the characters, and the whole plot, incidents, and adjuncts required to develop them, there is an entire unison of thought, as if proceeding from a single mind; much more so, for instance, than in *The Taming of the Shrew*, where the materials may be distinctly assigned to different

workmen, as well as the taste and fashion of the decoration."

The last supposition which I propose to consider is that the copy from which the folio was printed had been mangled and interpolated by the players. To this also there are objections. In the first place, no record has come down to us of the play having been put upon the stage. Brinsley Nicholson (*Transactions of the New Shakspeare Society for 1874*, p. 252) does indeed bring forward the following reasons as tolerably decisive proof that *Timon* as we now have it was an acted play: "In old plays the entrance directions are sometimes in advance of the real entrances, having been thus placed in the theatre copy, that the performers or bringers-in of stage properties might be warned to be in readiness to enter on their cue. In Act I. scene i. (folio), is '*Enter Apermantus*' opposite 'Well mocked,' though he is only seen as in the distance by Timon after the Merchant's next words, and does not enter till after 'Hee'l spare none.' So in the banquet there is '*Sound Tucket. Enter the Maskers,*' etc., before Timon's 'What means that trump?' and '*Enter Cupid with the Maske of Ladies*' before Cupid's forerunning speech." It may also be doubted whether the editors of the folio would have included in their volume a play never put before the public. Yet, granting the play had been acted, we can hardly suppose this to have been of such repeated occasion that the players would have had any particular reason for mutilating and corrupting it. Rolfe, who holds that the play had been staged, writes: "It could never become popular as an acting play, and was probably soon withdrawn." He then goes on to support Fleay's theory as to

its insertion in the folio, except that he attributes to the editors the spreading out of it to the fullest possible extent.

Of the spirit and purpose of the story I shall not say anything. Though not a favourite with the general public, the play has from an early date received abundance of notice from such commentators as Schlegel, Coleridge, Gervinus, Knight, Cowden Clarke, etc. etc., and probably at this date it would be next to impossible to add anything that did not echo the views of one or other of these. Yet I must allow myself the pleasure of quoting one extract which seems to me an appreciation both accurate and sufficient of the position of *Timon* in the Shakespearian canon. It is from Verplanck's Introduction. Referring to Campbell's remark that "altogether *Timon of Athens* is a pillar in Shakespeare's dramatic fane that might be removed without endangering the edifice," that acute critic writes: "Unquestionably it might be removed without endangering the solidity or diminishing the elevation of the 'live-long monument' of the great poet's glory, yet most certainly not without somewhat diminishing its variety and extent. To borrow an illustration from the often used parallel between the Shakespearian and the Greek drama, and the admirable architectural works of their respective ages, I would say that *Timon* is not, indeed, like one of the massive yet graceful columns which give support or solidity, as well as beauty and proportion, to the classic portico, but rather resembles one of those grand adjuncts—cloister, or chapel, or chapter-house—attached to the magnificent cathedrals of the Middle Ages; and, like one of them, might be removed without impairing the solemn sublimity

of the sacred edifice, or robbing it of many of its daring lighter graces ; yet not without the loss of the portion of the pile, majestic and striking in itself, and by its very contrast adding to the nobler and more impressive beauty of the rest an effect of indefinite and apparently boundless grandeur and extent."

To this I will add from Boas's *Shakspeare etc.*, p. 496, a few words dealing with the atmosphere of the play, a subject which I do not remember to have seen noticed elsewhere. "Except," he writes, "for a brief allusion to the 'great towers, trophies, and schools,' which Alcibiades is begged to spare, there is not a hint to show that the dramatist had any conception of the artistic and intellectual glories of Athens in its prime. He was evidently as unfamiliar with the conditions of Periclean Greece as of Homeric. We are introduced, it is true, into a cultured and wealthy society, but its features are in no way distinctive, and it might belong to any age or nation which had advanced to a certain stage of material refinement. The representatives of its art are not sculptors or dramatists, but a painter, and a poet who has allegorized for Timon's benefit the commonplace moral of the fickleness of fortune. The philosopher Apemantus is not a product of the Hellenic schools, but is a specimen of the ubiquitous curmudgeon type that from native perversity delights to snarl at the heels of humanity. The young lords who are Timon's associates, with their presents of four milk-white horses and two brace of greyhounds, remind us, like Theseus in *A Midsummer-Night's Dream*, of Tudor nobles rather than genuine Athenian aristocrats."

Subjoined is the passage from Plutarch's *Life of*

Marcus Antonius which formed one of the sources of the play : “ Antonius, he forsook the city and company of his friends, and built him a house in the sea by the ile of Pharos, upon certain forced mounts which he caused to be cast into the sea, and dwelt there as a man that banished himself from all men’s company : saying that he would lead Timon’s life, because he had the like wrong offered him, that was before offered unto Timon : and that for the unthankfulness of those he had done good unto, and whom he took to be his friends, he was angry with all men and would trust to no man. This Timon was a citizen of Athens, that lived about the war of Peloponnesus, as appeareth by Plato and Aristophanes’ comedies : in the which they mocked him, calling him a viper and malicious man unto mankind, to shun all other men’s companies but the company of young Alcibiades, a bold and insolent youth, whom he would gladly feast and make much of, and kissed him very gladly. Apemantus wondering at it, asked him the cause what he meant to make so much of that young man alone, and to hate all others : Timon answered him, ‘I do it,’ said he, ‘because I know that one day he shall do great mischief unto the Athenians.’ This Timon sometimes would have Apemantus in his company, because he was much like of his nature and conditions, and also followed him in manner of life. On a time when they solemnly celebrated the feast called *Choæ* at Athens (to wit, the feasts of the dead where they make sprinklings and sacrifices for the dead) and that they two then feasted together by themselves, Apemantus said to the other : ‘Oh, here is a trim banquet, Timon!’ Timon answered again : ‘Yea,’ said he, ‘so

thou wert not here.' It is reported of him also, that this Timon on a time (the people having assembled in the market-place about dispatch of some affairs) got up into the pulpit for orations, where the orators commonly use to speak unto the people: and silence being made, every man listening to hear what he would say, because it was a wonder to see him in that place, at length he began to speak in this manner: 'My lords of Athens, I have a little yard at my house where there groweth a fig-tree, on the which many citizens have hanged themselves: and because I mean to make some building on the place, I thought good to let you all understand it, that, before the fig-tree be cut down, if any of you be desperate, you may there in time go hang yourselves.' He died in the city of Hales, and was buried upon the sea-side. Now it chanced so, that the sea getting in, it compassed his tomb round about, that no man could come to it: and upon the same was written this epitaph:

Here lies a wretched corse, of wretched soul bereft:

Seek not my name: a plague consume you wicked wretches left!

It is reported that Timon himself, when he lived, made this epitaph: for that which is commonly rehearsed was not his, but made by the poet Callimachus:

Here lie I, Timon, who alive all living men did hate:

Pass by and curse thy fill: but pass, and stay not here thy gate.

Many other things could we tell you of this Timon, but this little shall suffice at this present" (North's *Plutarch*, ed. Skeat, pp. 215, 216).

It has been debated whether Shakespeare went directly to Lucian for those points in the story which both have in common. By many critics a negative is returned to the

question because no translation into English had been published in his day. This assertion, of course, means nothing more than that we know of no such work. But there was a Latin translation and one in Italian, to either of which Shakespeare may have had access. And even though he had "small Latin and less Greek," it would have been no great feat of scholarship to read Lucian. The incidents common to both are many. The following may be noted. Timon gives two talents to Philiaides as a dowry for his daughter, and frees Demias from a debtor's prison; Plutus is represented as formerly having been in his service (cp. I. i. 277, 278); he digs up gold, though, as in the play, having no wish to use it for his own enjoyment; on his wealth being noised abroad, a poet comes with a song of the new-fashioned dithyrambs; a senator eagerly hurries to offer congratulations; and these and others are greeted with blows and stones. But it is not only in the incidents that there is a resemblance indicating recourse to Lucian himself or to a close translation. There are echoes of Lucian's language which do not look as if they were accidental. Compare the passages subjoined:—

(a) Lucian, v. 109, 110:

οἱ τέως ὑποπτήσσουντες καὶ προσκυνοῦντες καὶ τοῦ ἐμοῦ νεύματος ἀπηρηγμένοι.

Timon, I. i. 63–65:

even he drops down
The knee before him, and returns in peace
Most rich in Timon's nod.

(b) Lucian, x. 119:

πλὴν ἱκανὴ ἐν τοσούτῳ καὶ αὕτη τιμωρίᾳ ἔσται αὐτοῖς.
ὑπερπλουτοῦντα τὸν Τίμωνα δρῶσιν.

Timon, III. iv. 61, 62 :

he's poor, and that's revenge enough.

(Here the wealth and the poverty are reversed, but the idea is the same.)

(c) *Lucian*, xli. 153 :

ἀλλὰ μὴν χρυσίον ἐστὶν ἐπίσημον, ὑπέρυθρον, βαρὺ καὶ τὴν πρόσ-
οψιν ὑπερήδιστον.

Timon, IV. iii. 26 :

Gold? yellow, glittering, precious gold?

(d) *Lucian*, xlv. 160 :

ἀλλὰ σύ γε πάντως τὸ τραῦμα ἴασαι μικρὸν ἐπιπάσας τοῦ χρυσίου·
δεινῶς γὰρ ἴσχαμόν ἐστι τὸ φάρμακον.

Timon, IV. iii. 28, 29 :

Thus much of this will make black white, foul fair,
Wrong right, base noble, old young, coward valiant.

(e) *Lucian*, xliii. 155 :

ἦν τινα ἴδω μόνον, ἀποφρὰς ἡ ἡμέρα.

Timon, IV. iii. 48, 49 :

The canker gnaw thy heart
For showing me again the eyes of man!

(f) *Lucian*, xlv. 156 :

ὄνομα μὲν ἔστω ὁ Μισάνθρωπος ἥδιστον, τοῦ τρόπου δὲ
γνωρίσματα δυσκολία καὶ . . . ἀπανθρωπία.

Timon, IV. iii. 52 :

I am misanthropos, and hate mankind.

(g) *Lucian*, xxxvi. 148 :

ὅτι καὶ πάλαι μυρίων μοι κακῶν αἴτιος οὗτος κατέστη . . .
ἡδυπαθεία διαφθείρας.

Timon, IV. iii. 76, 77 :

Alcib. I have heard in some sort of thy miseries.

Tim. Thou saw'st them when I had prosperity.

(h) Lucian, xli. 154 :

τίς γὰρ οὐκ ἂν παρθένος ἀναπεπταμένοις τοῖς κόλποις ὑπεδέξατο
οὕτω καλὸν ἔραστὴν διὰ τοῦ τέγους καταρρέοντα ;

Timon, IV. iii. 133, 134 :

Hold up, you sluts,
Your aprons mountant.

(The allusion in Lucian is, of course, to Danae, but I think the story suggested to Shakespeare the somewhat strange phrase he uses.)

(i) Lucian, xviii. 129 :

ὥστε ἐς τὸν τῶν Δαναΐδων πίθον ὑδροφορήσειν μοι δοκῶ καὶ
μάτην ἐπαντλήσειν, τοῦ κύτους μὴ στ' γοντος, ἀλλὰ πρὶν
εἰσρυῆναι σχεδὸν ἐκχυθησομένου τοῦ ἐπιρρέοντος.

Timon, IV. iii. 243 :

The one is filling still, never complete.

(j) Lucian, xxxii. 145 :

ἵνα αὖθις ὁ Πλούτος παραλαβὼν αὐτὸν . . . ἀποδῇ πάλιν ἐμοὶ
ῥάκος ἥδη γεγεννημένον.

Timon, IV. iii. 270 :

thy father, that poor rag.

(k) Lucian, xlii. 155 :

τὸ οἰκτεῖραι δακρύνοντα ἢ ἐπικουρῆσαι δεομένῳ παρανομία καὶ
κατάλυσις τῶν ἐθῶν,

Timon, IV. iii. 531-533 :

Hate all, curse all, show charity to none,
But let the famish'd flesh slide from the bone
Ere thou relieve the beggar.

(l) Lucian, lvii. 175 :

φέρε σοι τὴν κεφαλὴν ἐμπλήσω κονδύλων ἐπιμετρήσας τῇ
δικέλλῃ.

(Said to the philosopher who had modestly asked Timon to measure out something less than two medimni of gold into his wallet.)

Timon, v. i. 1116-1118 :

You have work for me, there's payment : hence !

You are an alchemist, make gold of that :

Out, rascal dogs ! [*Beats them out, and then retires to his cave.*]

Diogenes in Lucian's amusing *Vitarum Auctio* might stand for Shakespeare's Apemantus, but I do not find any such likeness of language as would necessarily infer that the poet drew from this source.

The following is a summary of Daniel's Time-Analysis of the Play :—

Day 1. Act I. sc. i. and ii.

„ 2. Act II. sc. i. and ii., Act III. sc. i.—iii.

„ 3. Act III. sc. iv.—vi., Act IV. sc. i. and ii.

Interval.

„ 4. Act IV. sc. iii.

„ 5. Act V. sc. i. and ii.

„ 6. Act V. sc. iii. and iv.

TIMON OF ATHENS

DRAMATIS PERSONÆ¹

TIMON, *a noble Athenian.*

LUCIUS,
LUCULLUS, } *flattering Lords.*
SEMPRONIUS,

VENTIDIUS, *one of Timon's false Friends.*

ALCIBIADES, *an Athenian Captain.*

APEMANTUS, *a churlish Philosopher.*

FLAVIUS, *Steward to Timon.*

FLAMINIUS,
LUCILIUS, } *Servants to Timon.*
SERVILIUS,

CAPHIS,
PHILOTUS, } *Servants to Timon's Creditors.*
TITUS,
LUCIUS,
HORTENSIUS,

Poet, Painter, Jeweller, and Merchant.

An Old Athenian.

Servants to Varro and Isidore, two of Timon's Creditors.

Three Strangers.

A Page.

A Fool.

PHRYNIA, } *Mistresses to Alcibiades.*
TIMANDRA,

Lords, Senators, Officers, Soldiers, Thieves, and Attendants.

Cupid and Amazons in the Masque.

SCENE: Athens, and the neighbouring Woods.

¹ "DRAMATIS PERSONÆ.—In the list given in the Folio, PHRYNIA, TIMANDRA, and others are omitted. 'Timon's creditors' are termed 'usurers.' VENTIDIUS is called VENTIGIUS; PHILOTUS, PHILO; and HORTENSIUS, HORTENSIS. VARRO and LUCIUS occur among the names of the servants, and the latter has been retained by all editors except Mr. Dyce in his second edition. In the play the servants address each other by the names of their respective masters: hence the confusion. Perhaps all the names assigned to the servants should be considered as the names of their masters. 'Hortensius,' for instance, has not a servile sound. Flaminius and Servilius may be regarded rather as gentlemen in reality than menials.

"Sidney Walker suggests that CAPHIS should be CAPYS.

"The list as given by modern editors contains successive additions and alterations made by Rowe, Johnson, and Capell, which it is unnecessary to specify further.

"With the exception of 'Actus Primus, Scena Prima' at the beginning, there is in the Folios no indication of a division into Act or Scene throughout the play' (The Cambridge Editors).

TIMON OF ATHENS

ACT I

SCENE I.—*Athens. A Hall in Timon's House.*

*Enter Poet, Painter, Jeweller, Merchant, and Others,
at several doors.*

Poet. Good day, sir.

Pain. I am glad you're well.

Poet. I have not seen you long. How goes the world?

Pain. It wears, sir, as it grows.

Poet. Ay, that's well known;

But what particular rarity? what strange,

Which manifold record not matches? See, 5

Magic of bounty! all these spirits thy power

Hath conjur'd to attend. I know the merchant.

Pain. I know them both; th' other's a jeweller.

Mer. O! 'tis a worthy lord.

Jew. Nay, that's most fix'd.

3. *It wears, . . . grows*] it wastes as it grows older. Cp. 1 *Henry IV.* II. iv. 441, "for though the camomile, the more it is trodden on the faster it grows, yet youth, the more it is wasted the sooner it wears."

4. *what strange*] sc. rarity.

5. *record*] as a substantive, indiscriminately accented "récord" and "recórd" in Shakespeare.

6. *Magic of bounty*] an apostrophe to Timon.

7. *conjur'd*] whether in the sense of influencing by magic, or that of solemnly calling upon, is in Shakespeare more commonly accented upon the first syllable.

9. *'tis*] "it," used for "he" or "she" before "is," is frequent in Shakespeare, and more usually has a

Mer. A most incomparable man, breath'd, as it were, 10
To an untirable and continueate goodness :
He passes.

Jew. I have a jewel here—

Mer. O ! pray, let's see 't : for the Lord Timon, sir ?

Jew. If he will touch the estimate : but, for that— 15

Poet. *When we for recompense have prais'd the vile,
It stains the glory in that happy verse
Which aptly sings the good.*

Mer. [Looking at the jewel.] 'Tis a good form.

Jew. And rich : here is a water, look ye. 20

contemptuous or belittling sense :
"fix'd," certain.

10, 11. *breath'd . . . goodness*] trained by constant exercise to a course of goodness which nothing can weary, and which flows on in an unbroken current. "To" perhaps marks the limit up to which rather than the object with which the exercise is pursued. In "continueate" the idea is that of surface, extension, etc., in which there are no breaks or intervals. Cp. Chapman, *Byron's Conspiracy*, I. i.:

"To leave a sure pace on continueate earth

And force a gate (i.e. a going) in jumps from tower to tower,
As they do that aspire from height to height."

The word is once again used by Shakespeare, *Othello*, III. iv. 178 :

"I have this while with leaden thoughts been press'd ;
But I shall in a more continueate time

Strike off this score of absence" ;

i.e. a space of time which is not broken into by the presence of these gloomy thoughts. Burton, *Anatomy of Melancholy*, I. i. 1. 5 (quoted in the *New English Dictionary*), has "A Chronic or continueate disease, a settled humor." Steevens quotes Chapman's *Odyssey*, Book iv. :

"Her handmaids join'd in a continueate yell,"
and Book x. :

"environ'd round
With one continueate rock."

For "breathe," in this technical sense, cp. *All's Well*, I. ii. 17 ; *As You Like It*, I. ii. 230 ; *The Taming of the Shrew*, Induction, ii. 50, where "breath'd" = having got their second wind.

12. *passes*] excels, transcends, all estimate ; more commonly in the participle used adverbially.

15. *If . . . estimate*] if his offer should come up to, if he is prepared to give, the price I put upon it. Cp. *A Midsummer-Night's Dream*, II. ii. 119.

17. *happy*] perhaps with the double sense of felicitous and of fortunate in having such a theme.

18. *aply*] fitly, adequately.

18. *a good form*] a well-cut stone.

20. *water*] lustre, transparency. Cp. *Pericles*, III. ii. 102 ; Jonson, *The Devil is an Ass*, III. i. :

"Upon my faith, sir, of the right black water,
And very deep ! he's set without a foil too.

Here's one of the yellow water
I'll sell cheap."

Pain. You are rapt, sir, in some work, some dedication
To the great lord.

Poet. A thing slipp'd idly from me.

Our poesy is as a gum, which oozes
From whence 'tis nourish'd: the fire i' the flint
Shows not till it be struck; our gentle flame 25
Provokes itself, and like the current flies
Each bound it chafes. What have you there?

Pain. A picture, sir. When comes your book forth?

Poet. Upon the heels of my presentment, sir.

Let's see your piece. 30

Pain. 'Tis a good piece.

Poet. So 'tis: this comes off well and excellent.

Pain. Indifferent.

27. *chafes*] Theobald, *chases* Ff.

21. *rapt*] engrossed, wholly absorbed; the past participle of the old verb to "rap"; "M. E. *rapen*, to hasten, act hastily; thence to 'snatch,' 'seize hastily.' The past participle *rapt* later became confused with the Lat. *raptus*, and very soon the Latin word, being better known, caused the English word to be entirely lost sight of, so that it is now obsolete" (Skeat, *Ety. Dict.*). The present "rap" and the participle "rapt" are frequent in the dramatists.

23. *gum, which oozes*] The folios give "*gowne* (or *gown*) which *uses*"; Pope corrected the former word; Johnson, the latter.

26. *Provokes itself*] has no need of exterior force to call it forth.

27. *Each . . . chafes*] everything that would bound it and against which it chafes in its flow. In "chafes" there is the idea of the irritation caused by an obstacle; cp. *Julius Caesar*, I. ii. 101:

"The troubled Tiber *chafing* with her shores,"

whence Schmidt suggests that "with" should be added here. For "bound," cp. *King John*, II. i. 444.

29. *Upon . . . presentment*] immediately upon my presentation of it to Timon. In Shakespeare's day, and much later, the publication of a book often depended upon the goodwill of the patron to whom it was presented or dedicated.

31. *'Tis . . . piece*] said with affected modesty, "it's not so bad"; "piece," a work of art; cp. *The Winter's Tale*, v. ii. 104, v. iii. 38. We still speak of "a piece of painting," "a piece of music," but we should hardly use "a piece" for "a picture."

32. *comes off well*] shows skilful execution; cp. *Measure for Measure*, II. i. 57, for the phrase used ironically as this is a pretty issue.

32. *excellent*] for the ellipsis of the adverbial inflection in the case of two adverbs joined together, see Abbott, *Shakespearean Grammar*, § 397.

33. *Indifferent*] another piece of affected modesty.

Poet. Admirable! how this grace
 Speaks his own standing! what a mental power
 This eye shoots forth! how big imagination 35
 Moves in this lip! to the dumbness of the gesture
 One might interpret.

Pain. It is a pretty mocking of the life.

Here is a touch; is't good?

Poet. I will say of it,
 It tutors nature: artificial strife 40
 Lives in these touches, livelier than life.

Enter certain Senators, who pass over the stage.

Pain. How this lord is followed!

Poet. The senators of Athens: happy man!

33, 34. *how this . . . standing*] how eloquently the grace imparted by your skill gives meaning to the posture (of the figure designed)! Clarke explains, "How true to the life of the original is this graceful attitude!" Hudson, "How the graceful attitude of this figure expresses its firmness of character!" The former of these explanations implies that there was some known original, who could only be Timon. But the whole of the speech is opposed to the idea that he is portrayed; for grace, mental power, and imagination are not the characteristics that would be especially ascribed to him. In the latter explanation it seems to me that the firmness is unduly emphasised. Further, Timon accepts the picture merely as a work of art, which he commends with a few remarks on painting and its province.

35, 36. *how big . . . lip!*] not, I think, how powerful an imagination, but how powerfully imagination, etc., the idea being that of pregnancy, as in *Julius Caesar*, III. i. 282, "Thy heart is big, get thee apart and weep."

36, 37. *to the dumbness . . . inter-*

pret] It would be easy enough to give words to this dumb gesture. The allusion, as Malone points out, is to the interpreter in the puppet-shows or "motions" of the time. Cp. *Hamlet*, III. ii. 256; *The Two Gentlemen of Verona*, II. i. 101.

38. *a pretty . . . life*] not a bad counterfeit of the living and breathing man; cp. *The Winter's Tale*, v. iii. 19, 20.

40, 41. *artificial . . . life*] here, in these touches, art outvies nature in life-like personation. Malone compares *Venus and Adonis*, 289-292, and Drayton, *The Barons' Wars*:

"Done for the last with such exceeding life,

As art therein with nature were at strife."

Cp. also *Cymbeline*, II. iv. 82-85, and *The Advancement of Learning*, II. viii. 3, "which kalender will be the more artificial and serviceable, if," etc.

43. *happy man!*] The folios give "men," corrected by Theobald. There would be no particular happiness in their being allowed to approach Timon,

Pain. Look, moe!

Poet. You see this confluence, this great flood of visitors, 45
 I have, in this rough work, shaped out a man,
 Whom this beneath world doth embrace and hug
 With amplest entertainment: my free drift
 Halts not particularly, but moves itself
 In a wide sea of wax: no levell'd malice 50
 Infects one comma in the course I hold;

for high and low alike had that privilege; but Timon is by the sycophant Poet deemed happy in being visited by men of the highest rank.

44. *moe!*] according to Skeat, the distinction between "mo," or "moe," and "more" (for which we have now only the single form "more") is that "mo" referred to number, "more" to size. This is denied by other grammarians, according to whom both "mo" and "more" were used as comparatives of "many." Wright, *As You Like It*, III. ii. 243 [278], says the distinction appears to be that "mo," or "moe," is used only with the plural, or words involving a plural sense, "more" with both singular and plural.

45. *You see . . . visitors*] The Poet points to this "confluence" as so well illustrating the aptness of the picture he has drawn in his poem.

47. *this beneath world*] so in *Lear*, II. ii. 170, "this under globe."

48. *entertainment*] here probably in a neutral sense, reception, though frequently in Shakespeare of hospitality, kind treatment, etc.

48, 49. *my free . . . particularly*] my theme drives freely and does not pause to mark any one in particular; cp. *Coriolanus*, IV. v. 72.

50. *In a wide sea of wax*] The earliest explanation of these words was that in them we have an allusion to the ancient practice of writing with a style on tablets coated with wax—an explanation which well merits the scorn that Ingleby, *The Still Lion*, p. 84,

pours upon it. But that scholar's own view that we have here "merely an affected and pedantic mode of indicating a sea that widens with the flood," seems scarcely more tenable. This view he bases on "the certain fact that the substantive, *wax*, occurs" in *2 Henry IV.* I. ii. 180, "A wassail candle, my lord; all tallow: if I did say of *wax*, my growth would approve the truth." But if "a sea of wax" may mean, as he says a little further on, "a waxing sea," then it seems to me that we need have no difficulty in explaining anything. Collier, ed. 2, gives "verse"; Cartwright conjectures "vice"; Staunton, "tax"; Kinnear, "man." I believe we should read "or wast" (*i.e.* waste), as the substantive is spelt in the three best quartos and the first folio of *Hamlet*, I. ii. 198, "In the dead *wast* and middle of the night"; while in *The Winter's Tale*, I. i. 33, and *Pericles*, III. I. 1, we have the form "vast." It was Tennyson, I believe, who said that Jonson moved "in a wide sea of glue," and perhaps we are here in that same case.

50, 51. *no levell'd . . . hold*] Here again there is a considerable difficulty. The interpretation turns mainly upon the sense to be given to the word "comma." Literally meaning "a piece cut off," it was in Shakespeare's day used in three different senses—(1) a short member of a sentence, a clause; (2) as a punctuation mark used to separate the smallest member of a sentence; (3) as a musical term = s

But flies an eagle flight, bold and forth on,
Leaving no tract behind.

Pain. How shall I understand you?

Poet.

I will unbolt to you.

You see how all conditions, how all minds, 55
As well of glib and slippery creatures as
Of grave and austere quality, tender down
Their services to Lord Timon: his large fortune,
Upon his good and gracious nature hanging,
Subdues and properties to his love and tendance 60
All sorts of hearts; yea, from the glass-faced flatterer

minute "interval," or difference of pitch. If we here take the word in the first of these senses, the meaning of "no levell'd . . . hold" is in itself good enough, namely, not even the shortest portion of my course is infected by set malice. Then, however, we lose the force of the emphatic antithesis, "*But flies an eagle flight, bold and forth on, Leaving no tract behind,*" which clearly means that the course is not *impeded* in any way. The word "comma" is found in only one other passage in Shakespeare, namely, *Hamlet*, v. ii. 42, and there, too, the sense is doubtful. To me it seems here to mean a mark of punctuation indicating separation; but for "Inserts" I suggest "Inserts," which with the long "s" would hardly be distinguishable from "Infects." If "comma" here meant "clause," we should rather have had "of" instead of "in." In "levell'd" the metaphor is from the levelling or pointing of a gun, etc. For the thought, cp. Dekker, *The Honest Whore*, Pt. I. vol. ii. p. 144, Pearson's Reprint:

"The heat no more remains than
where ships went,

Or where birds cut the air the
print remains."

52. *But flies*] i.e. but it (*sc.* the course) flies.

53. *tract*] here = "trace," with which the word is connected, both being ultimately of Latin origin; "track," on the other hand, though often confounded with both "trace" and "tract," has no etymological connection with either.

54. *How shall . . . you?*] This has been thought to be a hit at the Poet's affectionation of language. It may mean merely, "I don't quite see your drift."

54. *unbolt*] lay open, make plain.

55. *conditions*] The two next lines show, I think, that the word here means "dispositions," "temperaments," rather than "ranks," as Schmidt explains.

56. *glib*] smooth, slippery; cp. *Lear*, i. i. 227. The ugly word "glibbery," of which Marston is so fond, and the use of which is satirised in Jonson's *Poetaster*, v. i., appears to have been coined from "glib" and "slippery."

57. *tender down*] lay down as an offering. Shakespeare has two verbs of the same form, "tender" (Lat. *teneo*), offer; "tender" (Lat. *tanere*), hold dear, and in *Hamlet*, i. iii. 107, 109, he plays upon the two senses.

58-61. *his large . . . hearts*] his ample wealth, made to follow the dictates of his gracious nature, by gentle violence compels the hearts of men of every kind and degree to own allegi-

To Apemantus, that few things loves better
 Than to abhor himself: even he drops down
 The knee before him and returns in peace
 Most rich in Timon's nod.

Pain. I saw them speak together. 65

Poet. Sir, I have upon a high and pleasant hill
 Feign'd Fortune to be thron'd: the base o' the
 mount
 Is rank'd with all deserts, all kinds of natures,
 That labour on the bosom of this sphere
 To propagate their states: amongst them all, 70
 Whose eyes are on this sovereign lady fix'd,
 One do I personate of Lord Timon's frame,
 Whom Fortune with her ivory hand wafts to
 her;

ance to his fostering love; for "properties" = makes his own, cp. *King John*, v. ii. 79, "I am too high-born to be *propertied*," though there the word is used in a sinister sense; for "tend-
 ance," cp. *Cymbeline*, v. v. 53:

"in which time she purposed,
 By watching, weeping, *tendence*,
 kissing to

O'ercome you with her show."

Here "sorts" seems to embrace not merely "kind," "species," but also "rank," "quality."

61. *glass-faced*] reflecting as in a mirror every look of his.

63. *to abhor himself*] to loathe, and to express that loathing of himself. See his speeches below, lines 230-235. Rolfe suggests that "here the idea may be that Apemantus makes himself abhorrent to others instead of trying to please or flatter them." There seems no ground for this sense.

65. *in Timon's nod*] in having been welcomed by Timon with so much as a bend of the head. To the remark by Steevens that in the ensuing scenes

the behaviour of Apemantus is as cynical to Timon as to his followers, Ritson replies that the Poet, seeing that Apemantus paid frequent visits to Timon, naturally concluded that he was equally courteous with his other guests.

68. *Is rank'd . . . deserts*] is lined with ranks of men of various merit.

69. *this sphere*] this globe of earth, since Fortune was often represented as sitting on one. Cp. *Henry V.* iii. vi. 31, 38, 39.

70. *To propagate their states*] to amplify their fortunes. Cp. Jonson, *Sejanus*, v. x. 15:

"The readier we seem

To *propagate* his honours, will more bind

His thoughts to ours";

Massinger, *Believe as you List*, II. i.:

"to preserve

And *propagate* her empire";

and *The Roman Actor*, I. iii. 5.

72. *frame*] mould, figuratively.

73. *ivory*] white; cp. *The Rape of*

Whose present grace to present slaves and servants
Translates his rivals.

Pain. 'Tis conceiv'd to scope. 75

This throne, this Fortune, and this hill, methinks,
With one man beckon'd from the rest below,
Bowing his head against the steepy mount
To climb his happiness, would be well express'd
In our condition.

Poet. Nay, sir, but hear me on. 80

All those which were his fellows but of late,
Some better than his value, on the moment
Follow his strides, his lobbies fill with tendance,
Rain sacrificial whisperings in his ear,

Lucrece, 464, "ivory wall," of *Lucrece's* breast.

74. *present slaves*] Walker conjectured "peasant slaves," Hudson, however, rightly, I think, explains, "Whose present grace *presently*, that is, immediately, translates his rivals to slaves and servants."

75. *to scope*] Clarke remarks that "this includes the duplicate meaning of 'it is conceived with large scope or compass of imagination,' and 'it is conceived with apt fulfilment of its purposed scope or drift'; for Shakespeare elsewhere uses 'scope' in both senses." I doubt the largeness of scope being involved. Theobald gave "to th' scope." The plain sense seems to be "Your conception has hit its aim"; *scope* being used in its original meaning, a mark to shoot at.

78, 79. *Bowing . . . happiness*] bending forward in his effort to reach the summit on which happiness awaits him.

78. *against*] towards.

80. *condition*] profession. That the word is here used in this technical sense, as so frequently "quality," there can, I think, be no doubt. Cp.

Heywood, *Fortune by Land and Sea*, iv. i., where the pirate says:

"men of our known condition
Must cast behind our backs all
such respects;

We left our consciences upon the
land

When we began to rob upon the
sea."

Schmidt explains, "would find a striking parallel in our state," a sense which seems to me wholly inadequate.

80. *on*] further.

82. *Some . . . value*] some his superiors.

83. *his lobbies . . . tendance*] throng the courts of his house in sycophantic numbers.

84. *Rain . . . ear*] with bated breath pour incense into his ears. For "Rain," Delius gives "Round," the later form of the old verb to "roun," whisper, from the substantive "run," a mystery, secret. So, "rounding" in *The Winter's Tale*, i. ii. 217. Cp. Jonson, *Sejanus*, i. i., "sacrifice of knees, of crooks, and cringes"; and our liturgy in the prayer For restoring Publick Peace at Home, "our sacrifice of praise and thanksgiving."

Make sacred even his stirrup, and through him 85
 Drink the free air.

Pain. Ay, marry, what of these?

Poet. When Fortune in her shift and change of mood
 Spurns down her late beloved, all his dependants
 Which labour'd after him to the mountain's top
 Even on their knees and hands, let him slip 90
 down,
 Not one accompanying his declining foot.

Pain. 'Tis common:

A thousand moral paintings I can show
 That shall demonstrate these quick blows of For-
 tune's
 More pregnantly than words. ' Yet you do well 95
 To show Lord Timon that mean eyes have seen
 The foot above the head.

85. *Make . . . stirrup*] an allusion to the holding of a great man's stirrup for him to mount, an obeisance which they make as if even that were something sacred — of course merely a hyperbole for pay him extravagant court.

85, 86. *and through . . . air*] and would make him believe that only by his favour do they draw in that air which God has made a free gift to all.

86. *marry*] a sophistication of "by Mary" (*sc.* the Virgin) in order to evade the statute against the profane use of sacred names. Heywood varies the form of asseveration by "*Marry* a God," "By God's *marry* dear," "By the *marry*-god."

87. *in her . . . mood*] both "shift" and "change" belong to "mood"; "shift," here only in Shakespeare as a substantive = change, though he has the verb frequently in that sense.

90. *slip*] Rowe's correction of "sit," the reading of the folios. Delius conjectures "sink."

93. *moral paintings*] paintings symbolical of this truth.

94, 95. *That shall . . . words*] Here "quick" may mean merely the sudden changes of Fortune's mood, yet the word coupled so closely with "pregnantly" suggests the sense that the paintings show these blows of Fortune with a more lively and vivid force than is possible to words. There is apparently the same combination of senses in *2 Henry IV.* i. ii. 192, "*pregnancy* is made a tapster and has his *quick* wit wasted in giving reckonings."

96. *mean eyes*] even the humblest men. Theobald conjectured "*men's* eyes," and has been followed by some editors.

97. *The foot . . . head*] "the highest and the lowest changing places" (Rolfé).

Trumpets sound. Enter LORD TIMON, addressing himself courteously to every suitor; a Messenger from VENTIDIUS talking with him. LUCILIUS and other servants following.

Tim. Imprison'd is he, say you?

Mess. Ay, my good lord: five talents is his debt;
His means most short, his creditors most strait:
Your honourable letter he desires 100
To those have shut him up; which failing,
Periods his comfort.

Tim. Noble Ventidius! Well;
I am not of that feather to shake off
My friend when he must need me. I do know
him
A gentleman that well deserves a help, 105
Which he shall have: I'll pay the debt and free
him.

Mess. Your lordship ever binds him.

Tim. Commend me to him: I will send his ransom;
And being enfranchis'd, bid him come to me:

98. *talents*] The value of the Attic talent was about £240.

99. *strait*] vigorous, strict; cp. "strait decrees," 1 Henry IV. iv. iii. 79.

100. *honourable letter*] letter certain to be honoured by compliance.

101. *those have*] those who have; a frequent ellipsis.

101, 102. *which . . . comfort*] failure to obtain which means an end of all hope. Steevens believes that to "period" is a verb of Shakespeare's introduction into the language. He quotes Heywood, *A Maidenhead Well Lost*, II. vol. iv. p. 120, Pearson's Reprint:

"How easy could I *period* all my care,
Could I her kill."

104. *when he must need me*] when he cannot help but need me. Many editors prefer the reading of the third and fourth folios, "*most needs*," to me a less forcible and less Shakespearian expression.

108. *Commend . . . him*] give him the assurance of my regard; "commend," Lat. *commendare*, *com-*, intensive, and *mandare*, to commit into one's hand or charge; hence to recommend to kindly remembrance. Though from the same source as "command," the word always has the sense of a pleasant injunction.

'Tis not enough to help the feeble up, 110

But to support him after. Fare you well.

Mess. All happiness to your honour! [*Exit.*]

Enter an Old Athenian.

Old Ath. Lord Timon, hear me speak.

Tim. Freely, good father.

Old Ath. Thou hast a servant named Lucilius.

Tim. I have so: what of him? 115

Old Ath. Most noble Timon, call the man before thee.

Tim. Attends he here or no? Lucilius!

Luc. Here, at your lordship's service.

Old Ath. This fellow here, Lord Timon, this thy creature,

By night frequents my house. I am a man 120

That from my first have been inclin'd to thrift,

And my estate deserves an heir more raised

Than one which holds a trencher.

Tim. Well; what further?

Old Ath. One only daughter have I, no kin else,

On whom I may confer what I have got: 125

The maid is fair, o' the youngest for a bride,

And I have bred her at my dearest cost

111. *But . . . after*] but it is incumbent upon one to, etc.

112. *your honour*] frequent in Shakespeare as a title given to lords.

113. *father*] often used in addressing old men, as "gaffer" (grandfather) and "gammer" (grandmother) among rustics.

119. *creature*] dependant, with a contemptuous inference. The word was of old used for things inanimate as well as animate, anything created;

e.g., Bacon, *Essays*, "Of Truth," "The first *creature* of God in the works of the days was the light of the sense."

123. *one . . . trencher*] a menial servant.

125. *have got*] have earned and put by.

126. *o' the youngest . . . bride*] full young to marry; among the youngest of those allowed to marry.

127, 128. *And I . . . best*] and I

In qualities of the best. This man of thine
 Attempts her love: I prithee, noble lord,
 Join with me to forbid him her resort; 130
 Myself have spoke in vain.

Tim. The man is honest.

Old Ath. Therefore let well be; Timon, his honesty
 Rewards him in itself; it must not bear
 My daughter.

Tim. Does she love him?

Old Ath. She's young and apt: 135
 Our own precedent passions do instruct us
 What levity's in youth.

Tim. [To *Lucilius*.] Love you the maid?

131-134. *The man . . . apt* Ed.

Tim. The man is honest.

Old Ath. Therefore he will be Timon,
 His honesty rewards him in itself;
 It must not bear my daughter.

Tim. Does she love him?

Old Ath. She is young and apt: Ff 1-3.

have spared no cost to have her educated in every feminine accomplishment.

130. *her resort*] the paying of visits to her. In *Hamlet*, II. ii. 143, we have "his resort," the phrase there being subjective, here objective.

132-134. *Therefore . . . apt*] In the first line here as given by Ff 1, 2, 3 (see cr. n.), Theobald put a comma after "be" (as F₄) and a full stop after "Timon." For this last most editors substitute a colon, with the sense "therefore he will continue to be honest"—a very inadequate conclusion, it seems to me. The Cambridge Editors record a large variety of emendations. Such are, *The man . . . Therefore well be him, Timon. His* (Johnson): *The man . . . Therefore he will be— Old Athen. Timon, His* (Staunton): *Therefore he'll be my son* (Theobald):

Therefore he will be always honest, Timon (Collier): *Therefore he will be rewarded, Timon* (Singer): *Therefore he will be blest, Lord Timon* (Keightley): *Therefore he will be trusted, Timon* (Bailey). The reading I have ventured to give will mean "Let well alone, let that suffice him without the addition of my daughter's hand." I have also rearranged the lines.

133. *bear*] win, achieve; cp. *The Comedy of Errors*, v. i. 8.

134. *apt*] prompt to learn the lesson of love.

135. *precedent*] as an adjective, is always in Shakespeare accented on the penultimate. Cp. *The Advancement of Learning*, II. xxii. 15, "he is invested of a precedent disposition to conform himself thereunto."

Luc. Ay, my good lord, and she accepts of it.

Old Ath. If in her marriage my consent be missing,

I call the gods to witness, I will choose

Mine heir from forth the beggars of the world, 140

And dispossess her all.

Tim. How shall she be endow'd

If she be mated with an equal husband?

Old Ath. Three talents on the present; in future,
all.

Tim. This gentleman of mine hath serv'd me long:

To build his fortune I will strain a little, 145

For 'tis a bond in men. Give him thy daughter;

What you bestow, in him I'll counterpoise,

And make him weigh with her.

Old Ath. Most noble lord,

Pawn me to this your honour, she is his.

Tim. My hand to thee; mine honour on my pro-
mise. 150

Luc. Humbly I thank your lordship: never may

That state or fortune fall into my keeping

138. *missing*] wanting, lacking; cp. *All's Well*, I. iii. 262; *Romeo and Juliet*, Pro. 14.

140. *the beggars . . . world*] the greatest beggars the world can show; not merely "from among all the beggars in the world"; cp. *Antony and Cleopatra*, IV. vi. 30, "I am alone the villain of the earth."

141. *all*] wholly; adverb.

141, 142. *How shall . . . husband?*] what dowry will you give her if she be wedded to one who shall bring to the marriage an equal share of worldly goods? What wealth must a husband bring to the union in order to be on a par with her?

146. *For 'tis . . . men*] for one is bound to make such an effort.

150. *My hand . . . promise*] here is my hand in pledge of what I promise, and my honour as assurance to that promise.

151-153. *never may . . . you!*] may no good fortune ever befall me which I shall not regard as due to you and as a trust to be held for you! the "state or fortune" (almost a hendiadys for "fortunate state") is to be regarded not as something belonging to him, but as something in his keeping only. For "state," cp., e.g., *The Merchant of Venice*, III. ii. 262.

Which is not owed to you!

[*Exeunt Lucilius and Old Athenian.*]

Poet. Vouchsafe my labour, and long live your lordship!

Tim. I thank you; you shall hear from me anon: 155

Go not away. What have you there, my friend?

Pain. A piece of painting, which I do beseech
Your lordship to accept.

Tim. Painting is welcome.

The painting is almost the natural man;
For since dishonour traffics with man's nature, 160
He is but outside: these pencill'd figures are
Even such as they give out. I like your work;
And you shall find I like it: wait attendance
Till you hear further from me.

Pain. The gods preserve you!

Tim. Well fare you, gentleman: give me your hand; 165

We must needs dine together. Sir, your jewel
Hath suffer'd under praise.

Jew. What, my lord! dispraise?

Tim. A mere satiety of commendations.

If I should pay you for 't as 'tis extoll'd,

154. *Vouchsafe my labour*] deign to accept this work of my labour; to "vouchsafe" is literally to vouch or warrant safe, the two words being run into one.

155, 156. *you shall . . . away*] These words are apparently addressed to the old Athenian and Lucilius as they are going away, and Timon then turns to the Painter. [Rather to the Poet, who is otherwise treated less courteously than the Painter.—R. H. C.]

159. *The painting . . . man*] painting is almost the real man, not man "sophisticated" (*Lear*, III. iv. 110) by any assumed disguise.

160-162. *For since . . . out*] for, since dishonesty and human nature have dealings with each other, what we see of him presented to us gives no assurance as to the inward man; pictures, on the other hand, are what they profess to be and nothing more.

166. *needs*] of necessity; the old genitive used adverbially.

167. *Hath . . . praise*] has been so cried up as to injure your prospect of selling it. From the word "suffer'd" the Jeweller takes "under praise" for "underpraise."

It would unclaw me quite.

Jew.

My lord, 'tis rated 170

As those which sell would give: but you well know,
Things of like value, differing in the owners,
Are prized by their masters. Believe 't, dear lord,
You mend the jewel by the wearing it.

Tim. Well mock'd.

175

Mer. No, my good lord; he speaks the common tongue,
Which all men speak with him.

Tim. Look, who comes here: will you be chid?

Enter APEMANTUS.

Jew. We'll bear, with your lordship.

Mer.

He'll spare none.

Tim. Good morrow to thee, gentle Apemantus! 180

Apem. Till I be gentle, stay thou for thy good morrow;

When thou art Timon's dog, and these knaves
honest.

170. *unclaw*] unwind to the very bottom of the ball, *i.e.* strip me bare, undo me. Steevens compares *The Two Gentlemen of Verona*, III. ii. 52:

"Therefore, as you *unwind* her love from him . . .

You must provide to bottom it on me";

for the converse idea, cp. Massinger, *The Virgin Martyr*, v. i. 38:

"I before the Destinies

My bottom did wind up, would flesh myself

Once more upon some one remarkable

Above all these."

170, 171. *'tis rated . . . give*] it has been priced at a sum which those who sell would readily give for its purchase; in mercantile phrase, it is offered to you at cost price.

173. *Are prized . . . masters*] are valued according to the honour in which their owners are held; for "by," in this sense, cp. *All's Well*, II. iii. 137, III. i. 13.

178. *will you be chid?*] are you prepared to be chidden, as you surely will be, now that Apemantus approaches?

179. *We'll . . . lordship*] we are willing to fare like your lordship.

182. *When thou . . . honest*] Malone says, "Apemantus, I think, means to say, that Timon is not to receive a gentle good morrow from him till that shall happen which never will happen; till Timon is transformed to the shape of his dog, and his knavish followers become honest men." Steevens agrees with Malone, and quotes as analogous *Troilus and Cressida*, IV. v. 50, "When Helen is a maid again and his." Possibly we should punctuate

Tim. Why dost thou call them knaves? thou know'st them not.

Apem. Are they not Athenians?

Tim. Yes.

185

Apem. Then I repent not.

Jew. You know me, Apemantus?

Apem. Thou know'st I do; I call'd thee by thy name.

Tim. Thou art proud, Apemantus.

Apem. Of nothing so much as that I am not like 190
Timon.

Tim. Whither art going?

Apem. To knock out an honest Athenian's brains.

Tim. That's a deed thou'lt die for.

Apem. Right, if doing nothing be death by the law. 195

Tim. How likest thou this picture, Apemantus?

Apem. The best, for the innocence.

Tim. Wrought he not well that painted it?

Apem. He wrought better that made the painter; and
yet he's but a filthy piece of work. 200

Pain. You're a dog.

Apem. Thy mother's of my generation: what's she,
if I be a dog?

Tim. Wilt dine with me, Apemantus?

Apem. No; I eat not lords. 205

Tim. An thou should'st, thou'dst anger ladies.

thus: "When thou art, Timon's dog, and these men honest," i.e. when you, who cringe and fawn upon Timon like a dog, and these knaves, are honest. In line 188 Apemantus says, "I call'd thee by thy name," and unless it be in calling him "Timon's dog," he has not yet addressed the Jeweller. With this change of punctuation, it would be necessary to give line 180, "Good . . .

Apemantus," to the Jeweller. ["I call'd . . . name" = I called thee knave.—R. H. C.]

197. *The best . . . innocence*] for nothing so much as its want of all significance, its harmless inefficiency; cp. *Much Ado*, v. ii. 38; *All's Well*, iv. iii. 213.

202. *of my generation*] of the same species as that you ascribe to me.

Apem. O! they eat lords; so, they come by great bellies.

Tim. That's a lascivious apprehension.

Apem. So thou apprehendest it, take it for thy labour. 210

Tim. How dost thou like this jewel, Apemantus?

Apem. Not so well as plain-dealing, which will not cost a man a doit.

Tim. What dost thou think 'tis worth?

Apem. Not worth my thinking. How now, poet! 215

Poet. How, now, philosopher!

Apem. Thou liest.

Poet. Art not one?

Apem. Yes.

Poet. Then I lie not. 220

Apem. Art not a poet?

Poet. Yes.

Apem. Then thou liest: look in thy last work, where thou hast feigned him a worthy fellow.

Poet. That's not feigned; he is so. 225

Apem. Yes, he is worthy of thee, and to pay thee for thy labour: he that loves to be flattered is worthy o' the flatterer. Heavens, that I were a lord!

Tim. What would'st do then, Apemantus?

Apem. E'en as Apemantus does now; hate a lord with my heart. 230

207. *come by*] acquire.

210. *So thou . . . labour*] since you put that interpretation on my words, you are welcome to it for your pains. I follow Staunton in placing a comma only after "it," instead of a full stop as in the folios. Delius points out that there is a play upon the physical and the mental senses of "apprehend."

213. *a doit*] a small Dutch coin formerly in use, the eighth part of a stiver, or the half of an English farthing; hence anything of the smallest value. Cp. *Coriolanus*, I. v. 7, "irons of a doit," i.e. worth a doit; IV. iv. 17, "dissensions of a doit": in Marston's *What You Will*, the name of a page.

Tim. What, thyself?

Apem. Ay.

Tim. Wherefore?

Apem. That I had my angry will to be a lord. Art 235
not thou a merchant?

Mer. Ay, Apemantus.

Apem. Traffic confound thee, if the gods will not!

Mer. If traffic do it, the gods do it.

Apem. Traffic's thy god, and thy god confound thee! 240

Trumpets sound. Enter a Servant.

Tim. What trumpet's that?

Serv. 'Tis Alcibiades, and some twenty horse,
All of companionship.

Tim. Pray, entertain them; give them guide to us.

[*Exeunt some Attendants.*

You must needs dine with me. Go not you
hence 245

Till I have thank'd you; and, when dinner's done,
Show me this piece. I am joyful of your sights.

235. *my angry will*] Ed., *no angry wit* Fl.

235. *That I had . . . lord*] The folios give "*no angry wit*," in which it has been attempted to find some sense. Conjectures abound, e.g. "*so hungry a wit*" (Warburton): "*an angry wish*" (Mason): "*an empty wit*" (Singer): "*so hungry a wish*" (Collier): "*an angry fit*" (Grant White): "*no angry wit*," (Delius): "*so green a wit*" (Kinneir): "*no mangy wit*" (Gould), etc. etc. The conjecture I have edited means of course "that my petulant desire to be a lord had been gratified." The interchange of "no" and "my" is not uncommon. Here is an instance. Hey-

wood, *The Wise Woman of Hogsdon*, vol. v. p. 299, Pearson's Reprint:

"*Sir Har.* Have you *my* daughters, that you covet mine?"

Senc. No, sir, but I hope in time I shall have,"

where it is obvious that we should read "no" for "my." [Unfortunately, what *Sencer* has said is: "I love your Daughters, and I am come to have your good-will."—R. H. C.]

242. *horse*] the collective plural.

243. *Allof companionship*] all belong ing to one and the same party.

245-247. *You must . . . piece*] Addressed to the Painter, the remainder of the last line to the company in general.

Enter ALCIBIADES, with his Company

Most welcome, sir!

Apem.

So, so; there!

Aches contract and starve your supple joints!

That there should be small love 'mongst these sweet
knaves, 250

And all this courtesy! The strain of man's bred out
Into baboon and monkey.

Alcib. Sir, you have sav'd my longing, and I feed
Most hungerly on your sight.

Tim.

Right welcome, sir!

Ere we depart, we'll share a bounteous time 255

In different pleasures. Pray you, let us in.

[*Exeunt all but Apemantus.*]

Enter two Lords.

First Lord. What time o' day is't, Apemantus?

Apem. Time to be honest.

248, 249. *there! Aches*] Capell, *their Aches* Ff.

248. *So, so, there!*] a snarl of exultant spite.

249. *Aches*] a dissyllable, the singular being pronounced as the letter H. Cp. *The Tempest*, I. ii. 370, and below, v. i. 202.

249. *starve*] originally intransitive and used in the general sense of "to die," without reference to the manner.

250, 251. *That there . . . courtesy!*] To think that there should be all this show of love between those in whom there is no reality of it!

250. *sweet*] an intensive marking their hypocrisy.

251, 252. *The strain . . . monkey*]

the stock of man has degenerated into that of mopping and mowing apes. For "bred out," cp. *Henry V.* III. v. 59, though there the phrase means simply "exhausted"; and for "strain," with "bred out" = derived, the same play, II. iv. 51.

253. *you have . . . longing*] my craving to see you is now appeased.

254. *hungerly*] Cp. *Othello*, III. iv. 105, "They eat us *hungerly*."

255. *depart*] separate; cp. *Cymbeline*, I. i. 108, and (transitively) the Marriage Service, as it originally ran, "till death us *depart*," the ordinary language of the time.

256. *different*] diverse varied.

First Lord. That time serves still.

Apem. The most accursed thou, that still omitt'st it. 260

Second Lord. Thou are going to Lord Timon's feast?

Apem. Ay; to see meat fill knaves and wine heat fools.

Second Lord. Fare thee well, fare thee well.

Apem. Thou art a fool to bid me farewell twice.

Second Lord. Why, Apemantus? 265

Apem. Should'st have kept one to thyself, for I mean
to give thee none.

First Lord. Hang thyself!

Apem. No, I will do nothing at thy bidding: make
thy request to thy friend. 270

Second Lord. Away, unpeaceable dog! or I'll spurn
thee hence.

Apem. I will fly, like a dog, the heels o' the ass. [*Exit.*

First Lord. He's opposite to humanity. Come, shall
we in

And taste Lord Timon's bounty? he outgoes 275

The very heart of kindness.

Second Lord. He pours it out; Plutus, the god of gold,

Is but his steward: no meed but he repays

Sevenfold above itself; no gift to him

260. *still omitt'st*] ever let it pass, always fail to take advantage of it; probably with allusion to the representation of Time as being bald behind, to which the dramatists so constantly refer. Many editors follow Hammer in giving "*more* accursed." Staunton, Delius, Clarke, and the Cambridge Editors retain the reading of the folios. It may perhaps be defended as a confusion between "The most accursed man are you" (where "The" is the definite article in the nominative case), and "The more accursed are you" (where "The" is the ablative of the

demonstrative used with comparatives to signify the measure of excess or of defect).

271. *unpeaceable*] whose snarling nothing can quiet; not elsewhere in Shakespeare.

274. *He's . . . humanity*] he is not merely a stranger, but an active foe, to all human feeling.

277. *pours it out*] Here, as so often, "it" is indefinite; see Abbott, *S. G.*, § 226.

278. *meed*] merit; a sense less common in Shakespeare than that of recompense, its original meaning.

But breeds the giver a return exceeding 280
All use of quittance.

First Lord. The noblest mind he carries
That ever govern'd man.

Second Lord. Long may he live in's fortune! Shall
we in?

First Lord. I'll keep you company. [Exeunt.

SCENE II.—*The Same. A Room of State in
Timon's House.*

*Hautboys playing loud music. A great banquet served in ;
FLAVIUS and others attending: then enter LORD
TIMON, ALCIBIADES, Lords, Senators, and VENTIDIUS.
Then comes, dropping after all, APEMANTUS, discon-
tentedly, like himself.*

Ven. Most honour'd Timon,
It hath pleas'd the gods to remember my father's age,
And call him to long peace.

280. *breeds*] for the metaphor (com-
mon in Greek also), cp. *The Merchant
of Venice*, i. iii. 97.

281. *All . . . quittance*] usually
explained as "customary requital."
But surely "use" and "breeds" show
that interest upon outlay is here meant,
and that Timon's "return" exceeds not
only customary requital, but the highest
interest ever paid in liquidation of a
loan. In fact, the expression is almost
equivalent to "all usurious repayment."
Cp. Heywood, *The Royal King*, etc.,
vol. vi. p. 7, Pearson's Reprint:

"neither could we yet
Fasten that love on thee which
came not home
With double use and ample recom-
pense."

Also *Measure for Measure*, i. i. 41,
"Both thanks and use."

283. *in's fortune*] in his fortune;
Daniel's conjecture. Hudson, who
reads "in's fortunes," is probably right
in ending the lines "live" . . . "com-
pany" as Capell; *in fortunes*, Ff.

Scene II.

Stage-direction. Hautboys] a wooden
double-reed wind instrument of high
compass. Fr. *haut*, high, and *bois*,
wood. The word is used figuratively
in Chapman's *The Widow's Tears*, ii.
ii., "A humour, an impostume, he is,
madam; a very *haut-boy*, a bagpipe, in
whom there is nothing but wind."

1-3. *Most . . . peace*] Various un-
satisfactory attempts have been made

He is gone happy, and has left me rich :
 Then, as in grateful virtue I am bound 5
 To your free heart, I do return those talents,
 Doubled with thanks and service, from whose help
 I deriv'd liberty.

Tim. O! by no means,
 Honest Ventidius; you mistake my love;
 I gave it freely ever; and there's none 10
 Can truly say he gives, if he receives :
 If our betters play at that game, we must not dare
 To imitate them; faults that are rich are fair.

Ven. A noble spirit!

[*They all stand ceremoniously looking on Timon.*]

Tim. Nay, my lords, ceremony was but devis'd at first 15
 To set a gloss on faint deeds, hollow welcomes,
 Recanting goodness, sorry ere 'tis shown;
 But where there is true friendship, there needs none.
 Pray, sit; more welcome are ye to my fortunes
 Than my fortunes to me. [*They sit.* 20

First Lord. My lord, we always have confess'd it.

Apem. Ho, ho! confess'd it; hang'd it, have you not?

Tim. O! Apemantus, you are welcome.

Apem. No;

to cure the metre of these obviously corrupt lines; but there is nothing wanting in point of sense, and it is better therefore to leave them as they stand.

5, 6. *as in . . . heart*] as in gratitude I am bound to you who so freely helped me; the antithesis between "bound" and "free" (*i.e.* generous) can hardly be kept up in paraphrase.

10. *I gave . . . ever*] it has ever been my wont to give my love without thought of obligation.

12. *If our . . . dare*] For the sake of the metre, Johnson would read, "Our betters play that game; we must not dare T' imitate them."

13. *faults . . . fair*] what in others would seem faulty, in the wealthy looks fair.

16. *faint deeds*] deeds that show but dully, have no gloss of their own.

22. *Ho, ho . . . not?*] An allusion, as Malone points out, to a familiar proverbial saying, "Confess and be hanged!" Cp. *Othello*, IV. i. 38.

You shall not make me welcome :

I come to have thee thrust me out of doors. 25

Tim. Fie! thou'rt a churl; ye've got a humour there

Does not become a man; 'tis much to blame.

They say, my lords, *Ira furor brevis est*,

But yond man is ever angry.

Go, let him have a table by himself, 30

For he does neither affect company,

Nor is he fit for it, indeed.

Apem. Let me stay at thine apperil, Timon :

I come to observe; I give thee warning on't.

Tim. I take no heed of thee; thou'rt an Athenian; 35

therefore welcome. I myself would have no

power; prithee, let my meat make thee silent.

Apem. I scorn thy meat; 'twould choke me, for I should

Ne'er flatter thee. O you gods! what a number

29. *ever angry*] Rowe; *verie angrie* F 1; *very angry* Ff 2, 3, 4. 38-43. *I scorn . . . too*] Capell; prose in Ff.

25. *I come . . . doors*] I come only in order to provoke you to thrust me out of doors, not because I bear you any goodwill, as these pretend, or because I desire to eat of your food, as these really do.

33, 34. *Let me . . . on't*] it would be much more prudent in you to have me thrust out, for I warn you that I have come to take notes of what goes on in order to find scope for that bitter humour which you denounce.

33. *apperil*] peril. Gifford, on *The Devil is an Ass*, v. iii., "Sir, I will bail you at mine own apperil," makes merry over the ignorance of the older Shakespearian commentators. Malone, who could not find the word in any dictionary, and declared that it was not "reconcilable to etymology," had adopted Steevens' conjecture, "peril," while Ritson had gone so far as to say that "no other instance of it has been,

or possibly can be produced." It occurs again in Jonson's *Magnetic Lady*, v. vi. and in *A Tale of a Tub*, ii. i.; Middleton has it in *Michaelmas Term*, i. i. 218, "Is there no law for a woman that will still run upon a man at her own apperil?" and Heywood in *The English Traveller*, vol. iv. p. 83, Pearson's Reprint, "upon his displeasure and your own apperils."

36, 37. *I myself . . . power*] no words or courtesy of mine would be able to silence that bitter tongue; I can only hope that my meat may be more effective to that end.

38, 39. *'twould . . . thee*] Johnson explains, "I could not swallow thy meat, for I could not pay for it with flattery; and what was given me with an ill will would stick in my throat." Heath seems nearer the mark: "I scorn thy meat, which I see is prepared on purpose to feed flatterers; and there-

Of men eat Timon, and he sees 'em not. 40
 It grieves me to see so many dip their meat
 In one man's blood; and all the madness is,
 He cheers them up too.
 I wonder men dare trust themselves with men:
 Methinks they should invite them without knives; 45
 Good for their meat, and safer for their lives.
 There's much example for't; the fellow that sits
 next him now, parts bread with him, and pledges
 the breath of him in a divided draught, is the
 readiest man to kill him: it has been proved. If I 50
 were a huge man, I should fear to drink at meals
 Lest they should spy my windpipe's dangerous notes:

48. *and pledges*] Pope; *pledges* Ff.

fore it certainly would choke me, who am none." Perhaps there is a somewhat confused idea that the flattery with which a guest would be expected to tickle Timon's palate could not in Apemantus's case sauce digestion with the consciousness that the meat had been paid for in the coin which Timon most valued.

42. *In one man's blood*] as though it were a dish in front of them. Cp. below, III. ii. 72:

"who can call him

His friend that dips in the same dish?"

and Matthew xxvi. 23, "He that dippeth his hand with me in the dish, the same shall betray me."

42, 43. *and all . . . too*] and the worst of the madness is that he not only allows them to do so, but actually encourages them in the practice.

45. *knives*] which at the period it was customary to bring with them. Cp. *Westward Ho!* vol. ii. p. 316, Pearson's Reprint, "I'll get me two gauntlets, for fear I lose my fingers in the dishes; there be excellent shavers, I hear, in most of your under offices. I protest I have often come thither, sat down, *drawn my knife*, and ere I

would say grace, all the meat had been gone." Forks were not brought into general use till about the beginning of the seventeenth century. Cp. Jonson, *The Devil is an Ass*, v. iii.:

"The laudable use of forks,
 Brought into custom here, as they
 are in Italy."

46. *Good . . . lives*] in that they would eat less, and not be able to cut throats if they should grow to a quarrel.

49. *a divided draught*] a cup of wine which they shared together.

51. *huge*] in the figurative sense of "great," was in frequent use. Cp. Jonson, *Sejanus*, v. viii. 3:

"To tender your All Hail in the
 wide hall

Of *huge* Sejanus";

Marston, *The Malcontent*, I. i. 322:

"No king so *huge* but 'fore he die
 may fall";

Chapman, *The Widow's Tears*, I. i.,
 "Cupid hath one dart in store for her
 great ladyship, as well as for any other
huge lady."

52. *my windpipe's . . . notes*] No satisfactory explanation of this line is known to me. Hudson says, "the sounds or motions made by the throat

Great men should drink with harness on their throats.

Tim. My lord, in heart; and let the health go round.

Second Lord. Let it flow this way, my good lord. 5

Apem. Flow this way! A brave fellow! he keeps his tides well. Those healths will make thee and thy state look ill, Timon.

Here's that which is too weak to be a sinner
Honest water which ne'er left man i' the mire: 6
This and my food are equals, there's no odds,
Feasts are too proud to give thanks to the gods.

Immortal gods, I crave no self;
I pray for no man but myself:
Grant I may never prove so fond, 6
To trust man on his oath or bond;

in drinking." But "sounds" could not be "spied." Since in drinking the weasand moves up and down, there is perhaps a comparison to the movement of notes on the keyboard of a virginal, and the helplessness of the drinker at the moment invites the knife of the would-be assassin: "dangerous" of course to the drinker. As Steevens remarks, there is no doubt a quibble here on "windpipe" and "notes." So, Dekker, *The Gentle Craft*, vol. i. p. 50, Pearson's Reprint, "my organ pipe squeaks this morning for want of *liquoring*."

53. *harness*] armour, gorgets.

54. *in heart*] I drink to you with all heartiness.

55. *Let it . . . way*] let the toast come round. Apparently a common phrase at a banquet. Cp. Middleton, *Michaelmas Term*, III. i. 216, "*Let it flow this way*, dear master Blastfield."

56, 57. *he keeps . . . well*] he keeps time and season, *sc.* in desiring that

the cup should come round to him in turn, and also with a pun on "flow."

59. *sinner*] has been explained as "a cause of sin" (Rolfe), on what analogy I do not know. For "*weak . . . sinner*," Staunton conjecture "*weak to set a fire*"; Kinnear, "*clea to be a liar*"; Gould, "*weak to be a sire*"; for "*sinner*," Collier give "*fire*"; Keightley, "*liar*." Possibly "*fier*," with a further pun on "*flow*" for with Capell and Sidney Walke I believe that the whole passage, from "*My Lord*," was originally verse.

61. *This and . . . odds*] water and roots go well together, each being equally wholesome and humble fare.

62. *Feasts*] *i.e.* the givers of feasts water and food having in the former line been personified by the word "*equals*," the same figure is used in regard to "*Feasts*."

65. *fond*] foolish; originally the past participle of M. E. "*fonnen*," to act foolishly.

Or a harlot for her weeping ;
 Or a dog that seems a-sleeping ;
 Or a keeper with my freedom ;
 Or my friends, if I should need 'em. 70
 Amen. So fall to 't :
 Rich men sin, and I eat root. [*Eats and drinks.*

Much good dich thy good heart, Apemantus !

Tim. Captain Alcibiades, your heart's in the field
 now. 75

Alcib. My heart is ever at your service, my
 lord.

Tim. You had rather be at a breakfast of enemies
 than a dinner of friends.

Alcib. So they were bleeding-new, my lord, there's no
 meat like 'em : I could wish my best friend at
 such a feast. 80

Apem. Would all those flatterers were thine enemies
 then, that then thou might'st kill 'em and bid
 me to 'em ! 85

First Lord. Might we but have that happiness, my
 lord, that you would once use our hearts, whereby
 we might express some part of our zeals, we
 should think ourselves for ever perfect.

Tim. O ! no doubt, my good friends, but the gods 90

72. *sin*] Farmer proposed "sing" ;
 Singer, "dine."

73. *dich*] For this word the *New
 English Dictionary* quotes R. John-
 son's *Kingdom and Commonwealth*,
 87, "So much God *dich* you with your
 sustenanceless sauce." Spence con-
 jectures "rich," i.e. enrich.

76. *service*] with a play upon service
 in the field.

78, 79. *of enemies . . . of friends*]

the preposition in the former case being
 equivalent to "upon," in the latter to
 "with" or "among."

84, 85. *bid . . . 'em !*] i.e. to a feast
 upon them.

87. *use our hearts*] make trial of our
 love.

88, 89. *we should . . . perfect*] we
 should feel that we had arrived at com-
 plete and perfect happiness.

themselves have provided that I shall have much
 help from you: how had you been my friends
 else? why have you that charitable title from
 thousands, did not you chiefly belong to my
 heart? I have told more of you to myself than 95
 you can with modesty speak in your own behalf;
 and thus far I confirm you. O you gods! think
 I, what need we have any friends, if we should
 ne'er have need of 'em! they were the most
 needless creatures living should we ne'er have 100
 use for 'em, and would most resemble sweet
 instruments hung up in cases, that keep their
 sounds to themselves. Why, I have often wished
 myself poorer that I might come nearer to you.
 We are born to do benefits; and what better or 105
 properer can we call our own than the riches
 of our friends? O! what a precious comfort 'tis,
 to have so many, like brothers, commanding one
 another's fortunes. O joy! e'en made away ere 't
 can be born! Mine eyes cannot hold out water, 110
 methinks: to forget their faults, I drink to you.

Apem. Thou weepest to make them drink, Timon.

92, 93. *how had . . . else?*] if it were not that you might help me at need, how could you call yourselves my friends?

93. *charitable*] loving.

93. *from*] apart from.

97. *and thus . . . you*] and in thus telling myself, I confirm all that you may have told yourselves as to the sincerity of your love.

104. *that I might . . . you*] that by making trial of your love, I might knit myself more closely to you.

106. *properer*] with what more peculiar title of ownership; Lat. *proprius*, own.

109, 110. *made . . . born*!] that dies (in tears) even before it can be brought to the birth; is so exquisite that, before it can show itself, it converts to tears; cp. *Much Ado*, I. i. 21-29.

110. *Mine eyes . . . water*] with a reference to boots keeping out water from soaking into the feet; cp. *1 Henry IV.* II. i. 93, "What, the commonwealth their boots? will she hold out water in foul way?"

111. *to forget their faults*] to hide those tears which should be ashamed to show themselves.

112. *Thou weepest . . . drink*] you

Second Lord. Joy had the like conception in our eyes,
And, at that instant, like a babe, sprung up.

Apem. Ho, ho! I laugh to think that babe a bastard. 115

Third Lord. I promise you, my lord, you mov'd me much.

Apem. Much! [Tucket sounded.]

Tim. What means that trump?

Enter a Servant.

How now!

Serv. Please you, my lord, there are certain ladies
most desirous of admittance. 120

Tim. Ladies! What are their wills?

Serv. There comes with them a forerunner, my lord,
which bears that office to signify their pleasures.

Tim. I pray, let them be admitted.

Enter CUPID.

Cup. Hail to thee, worthy Timon; and to all 125
That of his bounties taste! The five best senses
Acknowledge thee their patron; and come freely
To gratulate thy plenteous bosom: th' ear,
Taste, touch, and smell, pleas'd from thy table rise;

125-130. Haile to thee worthy *Timon* and to all that of his Bounties taste: the five best Sences acknowledge thee their Patron, and come freely to gratulate thy plentious bosome.

There tast, touch all, pleas'd from thy Table rise:
They onely now come but to Feast thine eies.] F 1.

pretend to weep merely in order to provoke these to drown grief in the cup.

113, 114. *Joy had . . . up*] with us too at the same instant joy mixed with tears came forth like a new-born babe. That a weeping babe, as Johnson understands, is meant, seems proved by the words, "the like conception," and by the third Lord's speech. The

allusion to "looking babies in the eyes," which Steevens sees, is very doubtful.

117. *Much!*] ironically, as so often in the dramatists.

123. *their pleasures*] what they desire to have said in their behalf.

125-129. *Hail . . . rise*] The reading of the first folio, substantially followed by the rest, is given in the

These only now come but to feast thine eyes. 130

Tim. They're welcome all; let 'em have kind admittance:

Music, make their welcome! [*Exit Cupid.*]

First Lord. You see, my lord, how ample you're belov'd.

Music. *Re-enter CUPID, with a masque of Ladies as Amazons, with lutes in their hands, dancing and playing.*

Apem. Hoy-day! what a sweep of vanity come this way:

They dance! they are mad women. 135

Like madness is the glory of this life,

As this pomp shows to a little oil and root.

We make ourselves fools to disport ourselves;

critical note. Theobald, following Warburton's conjecture, "th' ear, Taste, touch, smell," first arranged the passage as verse, ending lines 127, 128 with "do come" . . . "bosom:" and for "They," line 130, substituting "These," which seems to me necessary, since Cupid is contrasting the pleasure of the eye, alone to be gratified by the masque, with that of the four other senses as ministered to by the bounty of Timon's table. Rann placed "th' ear" at the end of line 128, and read "and smell" for "smell" in the next. Any doubt as to this emendation would be set at rest by comparing Massinger, *The Duke of Milan*, i. iii. 4:

"All that may be had

To please the eye, the ear, taste,
touch or smell

Are carefully provided";

where Massinger seems to have "conveyed" this passage almost *literatim*. For "best," line 126, Capell proposed "blest," but "best" may be taken as a positive, excellent.

134. *Hoy-day*] written in various forms, "hoida," "hoyda," "heyday," etc. The termination—"day"—has nothing more to do with "day," a measure of time, than it has in "well-

a-day" (written by Dekker "wellada"), which is a corruption of "walawa," an interjection (itself made up of two interjections, "wa" and "la") gradually modified into the feebler "well-away," and then into "well-a-day."

134. *sweep of vanity*] troop of vain, frivolous women sweeping along.

135. *mad women*] Steevens thinks that the idea was borrowed from the puritanical writers of Shakespeare's day, and quotes Stubbes's *Anatomie of Abuses*, 1583, "*Dauncers* thought to be *mad men*."

136, 137. *Like . . . root*] "The word *like* in this place does not express *resemblance*, but *equality*. Apemantus does not mean to say that the glory of this life was like madness, but it was *just as much madness* in the eye of reason, as the pomp appeared to be, when compared to the frugal repast of a philosopher" (Mason). There is perhaps a confusion of thought between "the glory of this life is as like madness as this pomp when compared with a little oil and root," and "the glory of this life is a madness like to this pomp when compared with a little oil and root."

And spend our flatteries to drink those men
 Upon whose age we void it up again, 140
 With poisonous spite and envy.
 Who lives that's not depraved or depraves?
 Who dies that bears not one spurn to their graves
 Of their friends' gift?
 I should fear those that dance before me now 145
 Would one day stamp upon me: 't has been done;
 Men shut their doors against a setting sun.

*The Lords rise from table, with much adoring of TIMON;
 and to show their loves each singles out an Amazon,
 and all dance, men with women, a lofty strain or two
 to the hautboys, and cease.*

Tim. You have done our pleasures much grace, fair ladies,
 Set a fair fashion on our entertainment,
 Which was not half so beautiful and kind; 150
 You have added worth unto't and lustre,
 And entertain'd me with mine own device;

139-141. *And spend . . . envy*] and lavish our flatteries in order to swallow down those upon whom, when old, we cast up our surfeit in the shape of poisonous spite and envy. Such seems to be the meaning of these obscure lines; but, if so, "void it" must either be taken indefinitely, or the antecedent of "it" must be supplied from "drink." The commentators are silent. For "drink those men," cp. lines 39, 40, above, "what a number Of men eat Timon . . . !"

142. *depraved or depraves*] slandered or slanders. Cp. Jonson, *Cynthia's Revels*, II. i., "as distant from *depraving* another man's merit, as proclaiming his own"; Massinger, *The Duke of Milan*, IV. iii., "In this your studied

purpose to *deprave* her"; *The Unrussing of the Humorous Poet*, vol. i. p. 238, Pearson's Reprint:

"by praising that which to
deprave

All tongues are ready."

144. *Of their friends' gift*] given by their friends.

147. Stage-direction. adoring] humble obeisance.

148. *our pleasures*] much the same as "our entertainment," in the next line.

150. *kind*] has perhaps the sense of both gracious and suitable.

152. *with . . . device*] sc. by participating in the dances of the Amazons which he had devised as a means of pleasing his guests.

I am to thank you for 't.

First Lady. My lord, you take us even at the best.

Apem. Faith, for the worst is filthy; and would not 155
hold taking, I doubt me.

Tim. Ladies, there is an idle banquet attends you:

Please you to dispose yourselves.

All Ladies. Most thankfully, my lord.

[*Exeunt Cupid and Ladies.*]

Tim. Flavius!

160

Flav. My lord!

Tim. The little casket bring me hither.

Flav. Yes, my lord. [*Aside.*] More jewels yet!

There is no crossing him in's humour;

Else I should tell him—well, i' faith, I should, 164

When all's spent, he'd be cross'd then, an he could.

164. *him—well*] Rowe. *him well* Ff.

153. *I am to thank*] I am bound to thank.

154. *you take . . . best*] you give us all and more than all our due.

156. *hold taking*] bear handling, it being so rotten. Steevens compares *2 Henry IV.* iv. i. 161, "A rotten case abides no handling." Cp. also *Coriolanus*, iii. ii. 80, 81.

157. *an idle banquet*] a slight dessert. Cp. *Romeo and Juliet*, i. v. 124, "a trifling foolish banquet."

158. *dispose yourselves*] take your seats at the table.

161. *The little casket*] probably containing the more valuable of his jewels.

164. *Else . . . should*] The punctuation of the folios (see critical note) is retained by Staunton, Delius, and Clarke, who explain "tell him well" as "rate him," "call him to account"—language rather strong to be used to a master.

165. *he'd be cross'd*] The com-

mentators are unanimous in seeing a quibble upon "crossed," thwarted, and "crossed," provided with money (certain coins of the time being marked with a cross). But there is no authority for the verb as used in the latter sense; while to be crossed in the sense of being freed from debt by the crossing of a creditor's books is of frequent mention; and this, I feel sure, is the equivoque here. Cp. Jonson, *The Poetaster*, iii. i.:

"Heart, I have put him now in a fresh way

To vex me more:—faith, sir, your mercer's book

Will tell you with more patience than I can:—

For *I am cross'd, and so's not it*, I think."

So, Marston, *Antonio and Mellida*, Pt. I. iii. ii. 107, "*Cast*. In sooth, it is the outside of her letter; on which I took the copy of a tailor's bill. *Cat.* But 'tis

'Tis pity bounty had not eyes behind,
That man might ne'er be wretched for his mind.

[*Exit.*

First Lord. Where be our men?

Serv. Here, my lord, in readiness.

Second Lord. Our horses!

170

Re-enter FLAVIUS, with the casket.

Tim. O my friends,

I have one word to say to you: look you, my good lord,
I must entreat you, honour me so much
As to advance this jewel; accept it and wear it,
Kind my lord.

175

First Lord. I am so far already in your gifts—

All. So are we all.

Enter a Servant.

Serv. My Lord, there are certain nobles of the senate
newly alighted, and come to visit you.

Tim. They are fairly welcome.

180

not *cross'd*, I am sure of that." Again,
Cymbeline, III. iii. 26:

"Such gain the cap of him that
makes 'em fine,

Yet keeps his book *uncross'd*."

For the name, Shirley, *The Ball*, III. iii.,
"It shall be *cross'd*." Gudgeon, remem-
ber to *cross* Her ladyship's name"; for
the person instead of the book or name
spoken of as *crossed*, Day, *Beggars of*
Bednall Green, I. i., "Here's my Bill,
pray see *me cross'd*" (quoted in the *New*
English Dictionary). Further, in III.
iii. 29, below, we have the expression in
a context which certainly involves this
sense: "The devil knew not what he
did when he made men politic; he
crossed himself by it: *and* I cannot
think but in the end the villainies of
man will *set him clear*," where there

could be no sense in "crossed" if it
meant "thwarted" only, though the
quibble primarily is upon that meaning.
See line 207, below, "his land's put to
their books."

166. *had . . . behind*] in order to
see the consequences of being too
lavish.

167. *for his mind*] on account of
his generous impulses.

174. *advance*] raise to honour, en-
hance the value of.

175. *Kind my lord*] a frequent trans-
position of the possessive adjective, as
though with the substantive it formed
one word.

176. *I am . . . gifts*] a figure more
often used of some difficulty, danger,
etc.

Flav. I beseech your honour, vouchsafe me a word; it does concern you near.

Tim. Near! why, then another time I'll hear thee.
I prithee, let's be provided to show them entertainment.

185

Flav. [*Aside.*] I scarce know how.

Enter another Servant.

Second Serv. May it please your honour, Lord Lucius,
Out of his free love, hath presented to you
Four milk-white horses, trapp'd in silver.

Tim. I shall accept them fairly; let the presents
Be worthily entertain'd.

190

Enter a third Servant.

How now! what news?

Third Serv. Please you, my lord, that honourable
gentleman, Lord Lucullus, entreats your company
to-morrow to hunt with him, and has sent your
honour two brace of greyhounds.

195

Tim. I'll hunt with him; and let them be receiv'd,
Not without fair reward.

183. *Near! . . . thee*] Cp. *Julius Cæsar*, III. i. 6-8:

"*Art.* O Cæsar, read mine first; for mine's a suit

That touches Cæsar nearer: read it, great Cæsar.

Cæs. *What touches us ourself* shall be last serv'd."

184, 185. *let's be . . . entertainment*] let provision, the necessary preparation, be made, for entertaining them fitly.

189. *trapped in silver*] with silver-mounted harness; "trappings" are horse cloths, ornamental housings.

190. *I shall accept*] Here "shall" indicates the purpose fixed in the mind of the speaker.

191. *entertain'd*] looked after and comfortably stabled.

196. *I'll hunt . . . received*] We should hardly use such a sequence now. Cp. *Much Ado*, v. i. 303, 304:

"I do embrace your offer; and dispose

For henceforth of poor Claudio"; i.e. and "do you" dispose, etc.

Flav. [*Aside.*] What will this come to? He commands us to provide, and give great gifts, and all out of an empty coffer: 200

Nor will he know his purse, or yield me this,

To show him what a beggar his heart is,

Being of no power to make his wishes good:

His promises fly so beyond his state

That what he speaks is all in debt; he owes 205

For every word: he is so kind that he now

Pays interest for 't; his land's put to their books.

Well, would I were gently put out of office

Before I were forc'd out!

Happier is he that has no friend to feed 210

Than such that do e'en enemies exceed.

I bleed inwardly for my lord. [*Exit.*

Tim. You do yourselves

Much wrong, you bate too much of your own merits:

Here, my lord, a trifle of our love.

Second Lord. With more than common thanks I will receive it. 215

Third Lord. O! he's the very soul of bounty.

Tim. And now I remember, my lord, you gave good words the other day of a bay courser I rode on: it is yours, because you lik'd it.

Third Lord. O! I beseech you, pardon me, my lord, in that. 220

203. *Being*] it being, *sc.* his heart, injure him far more than open not Timon himself. enemies.

204. *state*] estate.

207. *for't*] for being so kind.

211. *Than such . . . exceed*] than such as in the guise of friends

213. *you bate . . . merits*] you rate your merits too low; "bate," an

aphetic form of "abate," *Fr. battre.*

218. *of*] concerning.

Tim. You may take my word, my lord; I know no man can justly praise but what he does affect: I weigh my friend's affection with mine own; I'll tell you true. I'll call to you.

All Lords. O! none so welcome. 225

Tim. I take all and your several visitations
So kind to heart, 'tis not enough to give;
Methinks I could deal kingdoms to my friends,
And ne'er be weary. Alcibiades,
Thou art a soldier, therefore seldom rich; 230
It comes in charity to thee; for all thy living
Is 'mongst the dead, and all the lands thou hast
Lie in a pitch'd field.

Alcib. Ay, defiled land, my lord.

First Lord. We are so virtuously bound— 235

Tim. And so am I to you.

Second Lord. So infinitely endear'd—

Tim. All to you. Lights, more lights!

224. *Ay, defiled*] Malone. *I, defil'd* F 1; *I defie* Ff 2, 3, 4.

221. *You may . . . word*] you may be sure that I mean what I say.

222. *affect*] like, have an affection for.

224. *I'll tell*] Hanmer altered this to "I tell," and some editors follow him. Steevens, in support of the idiom, quotes *Henry V.* i. i. 1:

"My lord, *I'll tell* you, that self bill is urged," etc.;

and *King John*, v. vi. 39:

"*I'll tell* thee, Hubert, half my power this night," etc.;

but, as Dyce remarks, the repetition of "*I'll*" is displeasing. Whether we read "*I* or *I'll*," I doubt the meaning of "*inform*" or "*assure*" given to "*tell*." The phrase seems rather a continuation of the figure in "*I weigh my friend's affection with mine own*," and to mean "*I appraise your feeling truly*," the word being perhaps used in a technical sense.

224. *I'll call to you*] Sandys (*Shakespeare Society's Papers*, vol. iii. p. 23), quoted by Dyce, says that the expression "*I'll call to (i.e. at) your house*," is still common in the West. Delius strangely gives "*appeal to*" as the sense of "*call to*."

227. *kind*] kindly.

231. *It comes . . . thee*] to give to you is true charity.

231. *living*] means of living, livelihood, for the sake of the antithesis with "*dead*" in the next line.

234. *defiled*] The quibble with "*pitch'd*" is obvious. Cp. *1 Henry IV.* ii. iv. 455, "it is known to many in our land by the name of *pitch*; this pitch, as ancient writers do report, doth *defile*."

238. *All to you*] Steevens explains

First Lord. The best of happiness, honour and fortunes, keep with you, Lord Timon! 240

Tim. Ready for his friends.

[*Exeunt Alcibiades, Lords, etc.*]

Apem.

What a coil's here!

Serving of becks and jutting-out of bums!

I doubt whether their legs be worth the sums

That are given for 'em. Friendship's full of dregs;

Methinks, false hearts should never have sound legs. 245

Thus honest fools lay out their wealth on court'sies.

Tim. Now, Apemantus, if thou wert not sullen,

I would be good to thee.

Apem. No, I'll nothing; for if I should be bribed too, there would be none left to rail upon thee, and 250 then thou would'st sin the faster. Thou givest so long, Timon, I fear me thou wilt give away

"all good wishes, or all happiness to you," quoting *Macbeth*, III. iv. 92, "And all to all." This seems to be assuming a good deal. I think that having said "And so am I to you" in answer to the First Lord, Timon, upon the Second Lord's adding his protestation, completes his reciprocation by an emphatic "Wholly to you."

241. *Ready . . . friends*] Timon takes up the words "keep with you" (*i.e.* dwell, continue with you) with (may they keep with me) "in readiness to help my friends!"

241. *coil*] fuss, bother, parade of courtesy; the word in the sense of confusion, bustle, etc., is frequent in Shakespeare and the dramatists.

242. *Serving of becks*] is a curious phrase which may perhaps be explained as "offering of obeisances," with possibly an allusion to serving of dishes; "beck" is more often a gesture of

command or encouragement, as, *e.g.*, Heywood, *Edward IV.*, Pt. I. vol. I. p. 74, Pearson's Reprint:

"You shall be folded in a prince's arms,

Whose *beck* disperseth even the greatest harms";

Greene, *James IV.*, p. 197/1, ed. Dyce:

"What, then, hath man wherein he well may boast,

Since by a *beck* he lives, a lour is lost";

but was later on used for a bow, obeisance. Schmidt, *Lexicon*, s.v. "serve," quotes this passage in the sense of "offer," "present for acceptance," but s.v. "beck" renders the phrase as "servile attention to becks." Theobald conjectured "*Screwing of backs*."

243. *legs*] with a quibble on the literal sense and that of a bow.

246. *on court'sies*] on the purchase of adulation.

thyself in paper shortly: what need these feasts,
pomp, and vain-glories?

Tim. Nay, an you begin to rail on society once, I am 255
sworn not to give regard to you. Farewell; and
come with better music. [*Exit.*]

Apem. So: thou wilt not hear me now; thou shalt
not then; I'll lock thy heaven from thee.

O! that men's ears should be 260
To counsel deaf, but not to flattery. [*Exit.*]

253. *in paper*] has been explained to mean "in paper securities" instead of ready money—a sense which seems unbearably tame. Warburton suggested "in proper," but did not explain how this could be equivalent to "in proper person." Hanmer gave "in perpetuum." Kinnear's conjecture, "in person," which Hudson adopts, is remote from the *ductus literarum* and pointless. Can the word be "querpo"? To be "in querpo" was, literally, to be in body-clothing, in the short Spanish jacket without the cloak; and in *The New Inn*, II. ii., Jonson has a great deal about the disgrace of being seen in such guise. Figuratively the phrase meant to be unprovided, stripped of one's usual belonging; and a little further on in the same play we have:

"*Tép.* There's nothing more domestic,

Tame and familiar, than your fly
in cuerpo.

Host. That is when his wings are cut, he is tame indeed, else

Nothing more impudent and greedy";

the "fly" here being the parasite of the inn, "visitor general of the house, one that had been a strolling gipsy, but now is reclaimed to be the inflamer of the reckonings." So, Earle, *Microcos-*

mographie, Char. 59, quoted by Nares, speaks of a master without his servant as being "but in querpo without him." Nares quotes also Cleveland, *Char. of a London Diurn.*, 1647, "some querpo-cut of church government." Apemantus appears, after his wont, to be quibbling upon "long" and "shortly," and the latter word would go well with "querpo." Cp. II. i. 29-32, below:

"I do fear

When every feather sticks in his
own wing,

Lord Timon will be left a naked
gull,

Which flashes now a phoenix."

255. *an you . . . once*] the minute
you begin to rail, etc.

257. *with better music*] in a better
tune of mind.

259. *thy heaven*] the good counsel
he was ready to give and which he
thinks might have been Timon's salvation. Cp. Middleton, *The Old Law*, III. ii. 298-300, where Cleanthes, the dutiful son who has been admonishing the abandoned Eugenia, says:

"Shameless woman!

I take my counsel from thee, 'tis
too honest,

And leave thee wholly to thy
stronger master,"

sc. the devil.

ACT II

SCENE I.—*Athens. A Room in a Senator's House.*

Enter Senator, with papers in his hand.

Sen. And late, five thousand: to Varro and to Isidore
 He owes nine thousand; besides my former sum,
 Which makes it five-and-twenty. Still in motion
 Of raging waste! It cannot hold; it will not.
 If I want gold, steal but a beggar's dog 5
 And give it Timon, why, the dog coins gold;
 If I would sell my horse, and buy twenty mœ
 Better than he, why, give my horse to Timon;
 Ask nothing, give it him, it foals me, straight,
 And able horses: no porter at his gate, 10
 But rather one that smiles and still invites
 All that pass by. It cannot hold; no reason
 Can found his state in safety Caphis, ho!
 Caphis, I say!

13. *found*] Hanmer. *sound* Ff.

1. *And . . . thousand*] Looking at his accounts and continuing his soliloquy, the Senator says, "And lately he borrowed of me five thousand."

3, 4. *Still . . . waste!*] Is he still rushing headlong on in his career of extravagance?

5. *steal*] let me steal, I have only to steal.

7. *would*] wished to; for "twenty," Pope gave "ten"; Singer conjectures "two."

10. *And able horses*] it foals, [straightway], and foals fine horses too. Theobald gave "*Ten able horse*"; Singer conjectures "*Two able horses*"; Jackson, "*Aye, able horses*." There seems

no reason for change; in fact the text in its vagueness and in the idiomatic "And" is preferable. Those who here and in line 7 read "ten," account for the error as being due to figures used in place of words.

10. *no porter*] Some editors accept Staunton's insertion of "grim" before "porter," but the word alone implies one who guards the gate from intruders. Cp. *Comedy of Errors*, II. ii. 213, "Dromio, *play the porter well*."

11. *still*] ever.

12, 13. *no reason . . . safety*] no one of sound sense but must feel that he is in a dangerous state.

13. *found*] consider as founded.

*Enter CAPHIS.**Caph.*

Here, sir; what is your pleasure?

Sen. Get on your cloak, and haste you to Lord Timon; 15

Importune him for my moneys; be not ceased

With slight denial, nor then silenc'd when—

“Commend me to your master”—and the cap

Plays in the right hand, thus; but tell him,

My uses cry to me; I must serve my turn 20

Out of mine own; his days and times are past,

And my reliances on his fracted dates

Have smit my credit: I love and honour him,

But must not break my back to heal his finger:

Immediate are my needs, and my relief 25

Must not be toss'd and turn'd to me in words,

But find supply immediate. Get you gone:

Put on a most importunate aspect,

16. *my moneys*] the sums of money due to me.16. *be not ceased*] do not allow your mouth to be stopped. For this conversion of an intransitive to a transitive verb, cp. *The Taming of the Shrew*, Induction, ii. 13:“Heaven *cease* this idle humour in your honour”; and *Cymbeline*, v. v. 255.17-19. *when . . . thus*] when, with words of compliment and courteous gesture, he would bow you out.20. *uses*] occasions for using.20, 21. *I must . . . own*] I must make use of what is my own to profit myself.22. *fracted dates*] failure to keep his promises of repayment on a certain date; cp. II. ii. 42, below, “date-broke bonds.”23. *smit*] For the curtailed form of participles, see Abbott, *S. G.*, § 343.25, 26. *my relief . . . words*] my demand for restitution must not be bandied back to me in empty words. The figure seems to be taken from tennis; cp. *Lear*, II. iv. 178, “To *bandy* hasty words.”27. *But find . . . immediate*] but be satisfied without delay.27. *Get you gone*] “An idiom; that is to say, a peculiar form of expression, the principle of which cannot be carried out beyond the particular instance. Thus, we cannot say either *Make thee gone* or *He got him* (or *himself*) *gone*. Phraseologies, on the contrary, which are not idiomatic are paradigmatic, or may serve as models or moulds for others to any extent. All expression is divided into these two kinds . . .” (Craik on *Julius Caesar*, II. iv. 2). Yet Heywood, *Love's Mistress*, vol. v. p. 104, Pearson's Reprint, writes:“Fill both their laps with gold, and *send them gone*.”

A visage of demand ; for I do fear,
 When every feather sticks in his own wing, 30
 Lord Timon will be left a naked gull,
 Which flashes now a phoenix. Get you gone.

Caph. I go, sir.

Sen. Take the bonds along with you,
 And have the dates in compt.

Caph. I will, sir.

Sen. Go. 34
 [Exeunt.]

SCENE II.—*The Same. A Hall in Timon's House.*

Enter FLAVIUS, with many bills in his hand.

Flav. No care, no stop ! so senseless of expense,
 That he will neither know how to maintain it,
 Nor cease his flow of riot : takes no account
 How things go from him ; nor resumes no care

34. *in compt*] Theobald, *in.* Come Ff.

Scene II.

4. *nor resumes*] Rowe, *nor resume* Ff.

30, 31. *When every . . . gull*] when all his creditors have got their dues, Lord Timon will find himself stripped bare. There is a play upon "gull," an unfledged nestling, and "gull," a dupe. Boswell quotes Wilbraham's Glossary of words used in Cheshire: "Gull, s. a naked gull ; so are called all nestling birds in quite an unfledged state. . . ." Cp. 1 *Henry IV.* v. i. 60.

32. *Which*] less definite than "who," the sort of person that, etc.

33.] Here the folios read "I go sir?" with or without a comma after "go." Most modern editors print "I go, sir!" as an impatient echo of the servant's answer. With Dyce and

Staunton, I omit the words as being pointless and at the same time an interruption to the metre.

34. *And have . . . compt*] and have the dates of the several loans set down in your reckoning ; perhaps, as Schmidt says, "for the better computation of the interest due upon them," or perhaps only to show how long overdue the debts were. For "compt," which is only an older spelling of "count," Lat. *computare*, cp. *Macbeth*, I. vi. 26 ; *Othello*, v. ii. 273.

Scene II.

2. *know how*] concern himself as to how.

4. *resumes*] takes. For this use of

Of what is to continue: never mind 5
 Was to be so unwise, to be so kind.
 What shall be done? He will not hear, till feel.
 I must be round with him, now he comes from
 hunting.
 Fie, fie, fie, fie!

*Enter CAPHIS, and the Servants of ISIDORE and
 VARRO.*

Caph. Good even, Varro; what, you come for money? 10

Var. Serv. Is't not your business too?

Caph. It is; and yours too, Isidore?

Isid. Serv. It is so.

Caph. Would we were all discharged!

Var. Serv. I fear it.

15

Caph. Here comes the lord.

the word without any retrospective sense, Schmidt compares "rebate" for "bate," "re-deliver" for "deliver," "regreet" for "greet," "repast" for "past," "reprisal" for "prize," etc. Many conjectures have been offered, of which, if any change were necessary, Grant White's "nor assumes" would appear to be the best.

5. *Of what . . . continue*] of how things are to go on as at present.

5, 6. *never . . . kind*] This may mean "never was mind fated to be so unwise in showing itself so," etc., or "in order to show itself so," or, as Clarke says, "there never was a mind created at once so unwise and so kind," or "never was there a mind made to be so unwise and to be so kind."

7. *till feel*] till he feel; a not uncommon ellipsis of the subject.

8. *round*] On this word, in Bacon's *Essay* "Of Truth," Abbott remarks, "round was naturally used of that which was symmetrical and complete

(as a circle is): then of anything thorough. Hence (paradoxically enough) 'I went round to work' [*Hamlet*, II. iii. 139], means I went straight to the point." Here straightforward, plain, blunt.

10. *Good even*] a salutation "used by our ancestors as soon as noon was past, after which time 'good morrow' or 'good day' was esteemed improper" (Nares, *Glossary*).

10. *Varro*] The servants are addressed by the names of their masters. Readers of Thackeray will remember Morgan Pendennis and his confrères. It is noticeable that nearly all the characters have Roman not Greek names, though the scene is Athens and its neighbourhood.

14. *Would . . . discharged*] would that all our masters might have their debts paid by Timon!

15. *I fear it*] I fear for it, about it, sc. the payment of the debts.

Enter TIMON, ALCIBIADES, and Lords, etc.

Tim. So soon as dinner's done, we'll forth again,

My Alcibiades. With me? what is your will?

Caph. My lord, here is a note of certain dues.

Tim. Dues! Whence are you?

Caph. Of Athens here, my lord. 20

Tim. Go to my steward.

Caph. Please it your lordship, he hath put me off

To the succession of new days this month:

My master is awak'd by great occasion

To call upon his own; and humbly prays you 25

That with your other noble parts you'll suit,

In giving him his right.

Tim. Mine honest friend,

I prithee, but repair to me next morning.

Caph. Nay, good my lord,—

Tim. Contain thyself, good friend.

Var. Serv. One Varro's servant, my good lord,— 30

Isid. Serv. From Isidore; he humbly prays your
speedy payment.

18. *With me? what is?* Capell, *With me, what is* Ff.

17. *we'll forth again*] “i.e. to hunting, from which diversion we find by Flavius's speech he was just returned. It may be here observed that in our author's time it was the custom to hunt as well after dinner as before . . .” (Reed). But then the hours for meals were much earlier.

18. *With me?*] Is your business with me?

23. *To the succession . . . month*] from one day to another the whole month long.

24, 25. *My master . . . own*] my master is roused by an urgent necessity

to require of you the money in your hands in order to make use of what is his own. But in “call upon his own” two ideas seem to be blended, that of making a demand upon what is one's own for the service due from it, and that of calling in money due from another.

26, 27. *That with . . . right*] that consistently with your noble nature you will do him justice in paying what you owe him.

28. *repair to me*] visit me again; in this sense from Lat. *repatriare*.

29. *Contain thyself*] restrain your eagerness; be content.

Caph. If you did know, my lord, my master's wants,—

Var. Serv. 'Twas due on forfeiture, my lord, six weeks
and past.

35

Isid. Serv. Your steward puts me off, my lord; and
I am sent expressly to your lordship.

Tim. Give me breath.

I do beseech you, good my lords, keep on;

I'll wait upon you instantly.

[*Exeunt Alcibiades and Lords.*]

[*To Flavius.*] Come hither: pray you, 40

How goes the world, that I am thus encounter'd

With clamorous demands of date-broke bonds,

And the detention of long-since-due debts,

Against my honour?

Flav. Please you, gentlemen,

The time is unagreeable to this business: 45

Your importunacy cease till after dinner,

That I may make his lordship understand

Wherefore you are not paid.

Tim. Do so, my friends. See them well entertain'd.

[*Exit.*]

Flav. Pray, draw near.

[*Exit.* 50

Enter APEMANTUS and Fool.

Caph. Stay; stay; here comes the fool with Apemantus:

let's ha' some sport with 'em.

34. *on forfeiture*] owing to non-observance of the terms of the loan.

35. *and past*] and more than six weeks.

39. *keep on*] do not wait for me, but join the hunt.

41. *How . . . world . . . ?*] to what a pass have things come . . . ?

44. *Against my honour*] with the result that I am disgraced.

51-124.] With reference to the spuriousness of this passage, see Introduction.

51. *the fool*] This should imply some previous mention of the Fool, of whom we hear nothing before or after this scene.

Var. Serv. Hang him, he 'll abuse us.

Isid. Serv. A plague upon him, dog!

Var. Serv. How dost, fool?

55

Apem. Dost dialogue with thy shadow?

Var. Serv. I speak not to thee.

Apem. No; 'tis to thyself. [*To the Fool.*] Come away.

Isid. Serv. There's the fool hangs on your back already.

Apem. No, thou standest single; thou 'rt not on him yet. 60

Cap'h. Where's the fool now?

Apem. He last asked the question. Poor rogues, and
usurers' men! bawds between gold and want!

All Serv. What are we, Apemantus?

Apem. Asses.

65

All Serv. Why?

Apem. That you ask me what you are, and do not
know yourselves. Speak to 'em, fool.

Fool. How do you, gentlemen?

All Serv. Gramercies, good fool. How does your 70
mistress?

Fool. She's e'en setting on water to scald such

57. *I speak . . . thee*] This may mean only "I was addressing the Fool, not you," but it may perhaps also mean "I was not speaking to a shadow as I should be doing if I addressed you."

59. *There's . . . already*] To this speech Steevens added the stage-direction *To Var. Serv.*, and many editors follow him. In that case the meaning will be that Apemantus's retort, "No, 'tis to thyself," had identified Varro's servant with a fool.

60. *No, thou . . . yet*] no, you stand fool all to yourself, for you are not yet on his back; if you were, it would be fool upon fool.

62. *He last*] i.e. he "who" last, etc.

70. *Gramercies*] many thanks, Fr. *grand merci*; more commonly in the singular number.

72, 73. *to scald . . . you*] an allusion to the treatment of the *lues venerea* by hot baths, the "tub-fast" of iv. iii. 86, below. Steevens quotes *The Old Law*, iii. ii. 80:

"look parboil'd

As if they came from *Cupid's scalding house*";

and in reference to the scalding of chickens Henley observes, "It was anciently the practice to scald off the feathers of poultry instead of plucking them. Chaucer hath referred to it in his *Romaunt of the Rose*, 6820, 'without scalding they hem pulle.'"

chickens as you are. Would we could see you
at Corinth!

Apem. Good! gramercy.

75

Enter Page.

Fool. Look you, here comes my mistress' page.

Page. [*To the Fool.*] Why, how now, captain! what
do you in this wise company? How dost thou,
Apemantus?

Apem. Would I had a rod in my mouth, that I might 80
answer thee profitably.

Page. Prithee, Apemantus, read me the superscription
of these letters: I know not which is which.

Apem. Canst not read?

Page. No.

85

Apem. There will little learning die then that day
thou art hanged. This is to Lord Timon; this
to Alcibiades. Go; thou wast born a bastard,
and thou'lt die a bawd.

Page. Thou wast whelped a dog, and thou shalt famish 90
a dog's death. Answer not; I am gone. [*Exit.*

Apem. E'en so thou outrunnest grace. Fool, I will go
with you to Lord Timon's.

Fool. Will you leave me there?

Apem. If Timon stay at home. You three serve 95
three usurers?

76, 106. *mistress'*] *mistress's* Theobald; *Masters* Ff 1, 2, 3; *Master's* F 4.

74. *Corinth*] a cant name for a brothel, due to the ill fame of that city in regard to morals.

83. *which is which*] literally, what-like (thing of these things) is of what kind.

93. *to Lord Timon's*] As they are

already at Timon's house, Clarke tries to get out of the difficulty by supposing Timon's banqueting room or his presence chamber to be meant. This seems impossible.

95. *If Timon . . . home*] i.e. as long as Timon stays at home, there

All Serv. Ay; would they served us.

Apem. So would I,—as good a trick as ever hangman served thief.

Fool. Are you three usurers' men? 100

All Serv. Ay, fool.

Fool. I think no usurer but has a fool to his servant: my mistress is one, and I am her fool. When men come to borrow of your masters, they approach sadly, and go away merry; but they 105 enter my mistress' house merrily, and go away sadly: the reason of this?

Var. Serv. I could render one.

Apem. Do it then, that we may account thee a whore-master and a knave; which notwithstanding, thou 110 shalt be no less esteemed.

Var. Serv. What is a whoremaster, fool?

Fool. A fool in good clothes, and something like thee. 'Tis a spirit: sometime 't appears like a lord; sometime like a lawyer; sometime like a philo- 115 sopher, with two stones moe than's artificial one. He is very often like a knight; and generally in all shapes that man goes up and down in from fourscore to thirteen, this spirit walks in.

97. *Ay; would*] Capell, *I would* Ff.

will be a fool in his house. There is probably a similar inference in *Cymbeline*, III. iii. 106, "Fools are not mad folk," whereby Imogen impliedly calls Cloten a fool.

98, 99. *So. . . thief*] *i.e.* that they would serve you as good a trick, etc.

102. *but has. . . servant*] who has not some one foolish enough to be his slave.

110, 111. *which. . . esteemed*] though you need not fear for all that that you

will be held in less honour than if you were chaste and honest.

114. *a spirit*] *i.e.* one that can assume various shapes.

116. *artificial one*] An allusion to the philosopher's stone, which even later than Shakespeare's day men still hoped to find or to produce.

117, 118. *in all. . . in*] For the doubled preposition, cp. *Coriolanus*, II. i. 18; *All's Well*, I. ii. 29.

Var. Serv. Thou art not altogether a fool. 120

Fool. Nor thou altogether a wise man: as much
foolery as I have, so much wit thou lackest.

Apem. That answer might have become Apemantus.

All Serv. Aside, aside; here comes Lord Timon.

Re-enter TIMON and FLAVIUS.

Apem. Come with me, fool, come. 125

Fool. I do not always follow lover, elder brother and
woman; sometime the philosopher.

[*Exeunt Apemantus and Fool.*

Flav. Pray you, walk near: I'll speak with you anon.

[*Exeunt Servants.*

Tim. You make me marvel: wherefore ere this time
Had you not fully laid my state before me, 130
That I might so have rated my expense
As I had leave of means?

Flav. You would not hear me,
At many leisures I propos'd.

Tim. Go to:
Perchance some single vantages you took,
When my indisposition put you back; 135
And that unaptness made your minister,
Thus to excuse yourself.

126. *elder brother*] who, as having more money, would be more extravagant.

130. *my state*] the condition of my fortunes.

131, 132. *That I might . . . means*] that I might so have regulated my expenditure as my means would allow.

133. *many leisures*] many of your leisure moments.

133. *Go to*] an exclamation of im-

patience, reproach, or sometimes encouragement, according to the context.

134-137. *Perchance . . . yourself*] you may perhaps on some rare occasions have brought the matter before me, but it was when you knew well enough that my disinclination for such a subject would prevent my listening to you; and that disinclination you have made to serve as an excuse for not more faithfully doing your duty in this respect.

Flav.

O my good lord!

At many times I brought in my accounts,
 Laid them before you; you would throw them off,
 And say you found them in mine honesty. 140
 When for some trifling present you have bid me
 Return so much, I have shook my head and
 wept;
 Yea, 'gainst the authority of manners, pray'd you
 To hold your hand more close: I did endure
 Not seldom, nor no slight checks, when I have 145
 Prompted you in the ebb of your estate
 And your great flow of debts. My loved lord,
 Though you hear now, too late!—yet now's a time—
 The greatest of your having lacks a half
 To pay your present debts.

Tim.

Let all my land be sold. 150

Flav. 'Tis all engaged, some forfeited and gone;

148, 149. *hear now, too late!* . . . *time—The*] Camb. Edd.; *heare now (too late) yet nowes a time, The Ff* (here Ff 2, 3, 4).

140. *you found . . . honesty*] that my honesty was sufficient voucher for their accuracy.

141. *for*] in return for.

143. *'gainst . . . manners*] more urgently than good manners authorised.

145. *seldom*] here an adjective, as in *Sonnets*, lii. 4; 1 *Henry IV.* iii. ii. 58.

146. *Prompted . . . ebb*] acted as a prompter to you in regard to the ebb; language taken from the theatre.

148. *Though . . . time*] though the truth comes too late—yet even now it must be told—This is in effect Ritson's explanation, the line being parenthetical. Warburton renders, "Though it be now too late to retrieve your former fortunes, yet it is not too late to prevent: by the assistance of your friends, your future miseries." Malone,

"Though you now *at last* listen to my remonstrances, yet now your affairs are in such a state that the whole of your remaining fortune will scarce pay half your debts. You are therefore wise too late." For the reading of the folios, Spence conjectures "hear 'now' too late, yet," etc. For "too . . . time," Hanmer gave "yet now's too late a time," and Collier's MS. Corrector has "yet now's a time too late."

149. *your having*] your possessions; cp. *Twelfth Night*, iii. iv. 379; *The Winter's Tale*, iv. iv. 740.

151. *engaged*] pledged, mortgaged. Cp. Massinger, *A New Way to Pay Old Debts*, v. i.:

"End me no ends! *engage* the whole estate,
 And force your spouse to sign it."

And what remains will hardly stop the mouth
Of present dues; the future comes apace;
What shall defend the interim? and at length
How goes our reckoning?

155

Tim. To Lacedæmon did my land extend.

Flav. O my good lord! the world is but a word;
Were it all yours to give it in a breath,
How quickly were it gone!

Tim. You tell me true.

Flav. If you suspect my husbandry or falsehood, 160
Call me before the exactest auditors,
And set me on the proof. So the gods bless me,
When all our offices have been oppress'd
With riotous feeders, when our vaults have wept
With drunken spilth of wine, when every room 165
Hath blaz'd with lights and bray'd with minstrelsy,

[57. word] F 1; world Ff 2, 3, 4.

154. *What . . . interim?* what measures shall we take to secure the immediate future from the assaults which will be made upon it? the "interim" is spoken as a fort, position, etc., which the forces of the future are swiftly approaching to attack.

154, 155. *and at length . . . reckoning?* and how when the final reckoning of our affairs comes, are we to meet it? In *The Merchant of Venice*, II. ii. 85, we have "at the length," as here "at length," = at last.

157-159. *the world . . . gone!* the world is summed up in a word, and were it all yours to give away in the utterance of a word, you would do so with the speed of thought.

159. *You tell me true!* your estimate of me is a true one.

160. *If you . . . falsehood!* if you doubt my good management or suspect

me of false dealing. For "husbandry" = economy, thrift, cp. *Macbeth*, III. i. 4; *Hamlet*, I. iii. 77.

163. *offices!* servants' quarters; cp. *Richard II.* I. ii. 69.

163, 164. *have been . . . feeders!* have been riotously thronged with a troop of hungry servants, the retinue of Timon's guests. For "feeders," cp. *Antony and Cleopatra*, III. xiii. 109. According to Gifford, *Every Man Out of his Humour*, v. i. 10, "eaters," "feeders," "cormorants" were among the least opprobrious terms applied in those days to servants.

164, 165. *when our . . . wine!* when our vats have wept blood in drunken revelries.

166. *bray'd with minstrelsy!* hath echoed to music that was no music, to outbursts of song which had nothing in them of music but its noise.

I have retired me to a wakeful couch,
And set mine eyes at flow.

Tim.

Prithee, no more.

Flav. Heavens, have I said, the bounty of this lord!

How many prodigal bits have slaves and peasants 170
This night englutted! Who is not Timon's?

What heart, head, sword, force, means, but is Lord
Timon's?

Great Timon, noble, worthy, royal Timon!

167. *retired me*] reflexive.

167. *a wakeful couch*] The folios give "a wasteful cock." The reading in the text is the conjecture of Swynfen Jervis. Ingleby, *The Still Lion*, pp. 117, 118, remarks of it, "We do not touch the fitness or the beauty of the emendation, which speak for themselves, but we insist upon the probability of the misprint. We must use the favourite resource of Zachary Jackson here. In the 'upper case' of the compositor, the ft and k are in contiguous 'boxes,' so that an ft would sometimes be dropped into the k box by mistake: thus [ft|k]; whence it might very well happen that *wakefull* was set up *wastefull*. Not improbably, *wakefull* in the 'copy' suggested *cock* to the mind of the workman instead of *couch*, by the power of association; the barn-cock being often called the wakeful bird, or the wakeful cock." Dyce, Staunton, Delius, and Clarke retain "wasteful cock," and the first of these editors remarks as follows:—"In this much-disputed passage one thing is quite clear,—that *wasteful cock* can only mean 'a pipe with a turning stopple running to waste,' whether we refer it (as I believe we ought) to 'the spilth of wine,' or understand it in the sense of 'cock of water,' with Capell; who well observes, that 'the thought of *retiring* to such a *cock* is suggested by what was passing within doors,' *Notes*,

etc., vol. ii. Pt. iv. p. 81." In Staunton's opinion "everybody who reads the context feels, we apprehend, instinctively that a *wasteful cock*, i.e. the tap of a wine butt turned on to waste, is an image so peculiarly suitable in the steward's picture of profligate dissipation, that it must be right." The steward, then, on these frequent occasions, when everything was waste and riot, always made sure of finding a sympathetic cock to which he could betake himself and mingle his own abundant tears with its congenial out-pour! Retaining "wasteful cock," Staunton suggests that we might read,

"I have retired (me too a wasteful cock)

And set mine eyes at flow";

but, if we read "retired" instead of "retired me," we must then have "I too a wasteful cock"; if we read "I have retired me too, a wasteful cock," then "too" has no significance. Other conjectures are, "wakeful cock," Jackson; "wakeful cot," Daniel; "wasteful compt," Kinnear; "wakeful nook," Gould; while Collier, ed. 2, gives "wasteful nook" from his MS. Corrector.

170, 171. *How many . . . englutted*] with what prodigality have the stomachs of slaves and peasants been crammed!

171. *Who . . . Timon's*] mankind at large pretends to be Timon's devoted servant.

Ah! when the means are gone that buy this praise,
 The breath is gone whereof this praise is made: 175
 Feast-won, fast-lost; one cloud of winter showers,
 These flies are couch'd.

Tim. Come, sermon me no further:
 No villanous bounty yet hath pass'd my heart;
 Unwisely, not ignobly, have I given.
 Why dost thou weep? Canst thou the conscience lack,
 To think I shall lack friends? Secure thy heart; 181
 If I would broach the vessels of my love,
 And try the argument of hearts by borrowing,
 Men and men's fortunes could I frankly use
 As I can bid thee speak.

Flav. Assurance bless your thoughts! 185

176, 177. *one cloud . . . couch'd*] let but a wintry cloud burst in showers, and these flesh-flies hide themselves at once. Rolfe aptly compares *Troilus and Cressida*, III. iii. 78, 79:

"for men, like butterflies,
 Show not their mealy wings, but to the summer."

178. *No villanous . . . heart*] Here Walker would change "heart" to "hand" or "hands," and that scholar's taste was so fine that one does not like to demur to it. Still to me the change entirely mars the beauty of the line, which I take to mean, "prodigally and mistakenly as my bounty may have been showered down, never has my heart given sanction to any bestowal of it for evil ends." It is his heart that tests and gives passport to the disbursement of his bounty.

180, 181. *Canst thou . . . friends?*] can you be so wanting in sound judgment as to think that friends will be wanting to my help?

181. *Secure thy heart*] set your mind at ease. In *Lear*, IV. i. 22, "Our means secure us," and *Othello*, I. iii. 10,

"I do not so secure me in the error," the sense is not quite parallel, since in both cases undue self-confidence is implied. Here the word has exactly the meaning of the Lat. *securus*, free from care.

182. *would*] was willing, disposed to.

182. *broach*] the primary meaning of this word is to pierce with a spigot, tap; Fr. *broche*; for its figurative use, cp. *Antony and Cleopatra*, I. ii. 178; *Henry IV.* v. i. 21; *Henry V.* Chor. 32; Chapman, *All Fools*, II. i., "my purse set a-broach."

182. *vessels of my love*] my friends; cp. *Macbeth*, III. i. 67.

183. *argument*] is generally taken here to mean "contents," as an "argument" is used for a summary prefixed to a book, etc. To me the word "try" implies rather the testing of the professions of heartfelt love made by his friends, as an argument is tested in controversy.

185. *Assurance . . . thoughts!*] may your thoughts receive happy confirmation!

Tim. And, in some sort, these wants of mine are crown'd,
That I account them blessings; for by these
Shall I try friends. You shall perceive how you
Mistake my fortunes; I am wealthy in my friends.
Within there! Flaminius! Servilius! 190

Enter FLAMINIUS, SERVILIUS, and other Servants.

Servants. My lord! my lord!

Tim. I will dispatch you severally: you to Lord
Lucius; to Lord Lucullus you; I hunted with his
honour to-day; you, to Sempronius. Commend
me to their loves; and, I am proud, say, that my 195
occasions have found time to use 'em towards a
supply of money: let the request be fifty talents.

Flam. As you have said, my lord.

Flav. [*Aside.*] Lord Lucius? and Lucullus? hum!

Tim. [*To another Servant.*] Go you, sir, to the senators—
Of whom, even to the state's best health, I have 201
Deserv'd this hearing—bid 'em send o' the instant
A thousand talents to me.

Flav. I have been bold,
For that I knew it the most general way,
To them to use your signet and your name; 205

186. *crown'd*] invested with a glory;
cp. *Antony and Cleopatra*, I. ii. 174,
"this grief is *crown'd* with consolation."

187. *That*] so that; not, in that.

190. *Flaminius*] Rowe's substitution
for "Flavius." See Introduction.

192. *severally*] separately, in different
directions.

195-197. *that my . . . money*] that
my needs have found occasion to make
use of their friendship in the matter of
furnishing me with a sum of money.

196. *time*] not leisure, but occasion.

201, 202. *Of whom . . . hearing—*]
by whom I have deserved to be listened
to in this request, deserved, yes, even
to the fullest measure that the state's
prosperity can show. Or does "to the
state's best health" mean that he by
his generosity had ministered in fullest
measure to the state's well-being?

204. *general*] usual, customary; the
"signet" being that which accredited
the messenger in behalf of another.

But they do shake their heads, and I am here
No richer in return.

Tim.

Is't true? can't be?

Flav. They answer, in a joint and corporate voice,

That now they are at fall, want treasure, cannot
Do what they would; are sorry—you are honour-
able—

210

But yet they could have wish'd—they know not—
Something hath been amiss—a noble nature
May catch a wrench—would all were well—'tis pity;—
And so, intending other serious matters,
After distasteful looks and these hard fractions, 215
With certain half-caps and cold-moving nods
They froze me into silence.

Tim.

You gods, reward them!

Prithee, man, look cheerly. These old fellows

Have their ingratitude in them hereditary;

207. *No . . . return*] no richer than when I went.

208. *in a joint . . . voice*] one and all; the words of one answering for all.

209. *at fall*] at a low ebb, a falling tide, in the matter of funds.

211. *know not*—] Dyce supplies "what" here.

212, 213. *Something . . . wrench*—] somehow or other, whether the fault is yours or not, you have mismanaged your affairs—even a noble nature like yours is liable to be wrenched away from its natural bent; cp. *Lear*, I. iv. 290:

"That, like an engine, *wrench'd*
my frame of nature
From the fix'd place."

214. *intending*] is here generally explained as "pretending," a frequent sense in Shakespeare, e.g. *Much Ado*, II. ii. 35; *Richard III.* III. v. 8; but

the word was of old as frequent in the sense of "giving attention to," and may be so used here.

214. *other serious matters*] other matters and those of a serious nature.

215. *distasteful*] sour.

215. *hard fractions*] surly broken sentences. In "hard" there may possibly be an allusion to broken crusts, the "remainder biscuit after a voyage."

216. *half-caps*] salutations grudgingly given.

216. *cold-moving*] coldly moving.

219. *Have their . . . hereditary*] with them ingratitude is the heritage of years; for "hereditary" as a predicate, cp. IV. iii. 10, below, and Heywood, *Prologues and Epilogues*, vol. vi. p. 343, Pearson's Reprint:

"if Augustus, he
Who left his ample name *hereditary*
To all succeeding Emperors."

Their blood is cak'd, 'tis cold, it seldom flows; 220

'Tis lack of kindly warmth they are not kind;

And nature, as it grows again toward earth,

Is fashion'd for the journey, dull and heavy.

[*To a Servant.*] Go to Ventidius. [*To Flavius.*]

Prithee, be not sad,

Thou art true and honest; ingeniously I speak, 225

No blame belongs to thee. [*To Servant.*] Ventidius

lately

Buried his father; by whose death he's stepp'd

Into a great estate: when he was poor,

Imprison'd, and in scarcity of friends,

I clear'd him with five talents: greet him from me;

Bid him suppose some good necessity 231

Touches his friend, which craves to be remember'd

With those five talents. [*Exit Servant.*]

[*To Flavius.*] That had, give 't these fellows

To whom 'tis instant due. Ne'er speak or think 235

That Timon's fortunes 'mong his friends can sink.

Flav. I would I could not think it: that thought is
bounty's foe;

Being free itself, it thinks all others so. [*Exeunt.*]

221. *kindly*] natural.

221. *kind*] with a quibble.

222, 223. *And nature . . . heavy*] Steevens quotes *The Wife for a Month*:

"Beside, the fair soul's old too, it grows covetous,

Which shows all honour is departed from us,

And we are earth again."

225. *ingeniously*] ingenuously, with sincerity; "ingenious" frequently has the sense of "heart-felt," and the two words are used indiscriminately for "artful," "witty."

231. *some good necessity*] some valid necessity, a necessity deserving requital; "good," as so often, is intensive, and the exact sense must be determined by the context.

232, 233. *which craves . . . talents*] and this necessity calls for practical remembrance in the shape of, etc.

234. *That had*] when you have received that.

236. *'mong . . . sink*] can sink while his friends are there to buoy them up.

237. *that thought . . . foe*] that undue trust in the mutual goodwill of

ACT III

SCENE I.—*Athens. A Room in Lucullus's House.*FLAMINIUS *waiting. Enter a Servant to him.**Serv.* I have told my lord of you ; he is coming down to you.*Flam.* I thank you, sir.*Enter LUCULLUS.**Serv.* Here's my lord.

Lucul. [*Aside.*] One of Lord Timon's men ! a gift, I 5
warrant. Why, this hits right ; I dreamt of a
silver basin and ewer to-night. Flaminius, honest
Flaminius, you are very respectively welcome, sir.
Fill me some wine. [*Exit Servant.*] And how
does that honourable, complete, free-hearted 10
gentleman of Athens, thy very bountiful good
lord and master ?

Flam. His health is well, sir.

friends is what undoes generosity by
the disappointment that so often meets
it. For the converse of the thought,
cp. *Cymbeline*, III. iv. 65, 66 :

"Goodly and gallant shall be false
and perjured
From thy great fail" ;
and Webster, *The White Devil*, p. 22,
ed. Dyce :

"Well, well, such counterfeit
jewels
Make true ones oft suspected."

Act III. Scene I.

6, 7. a silver . . . ewer] "A *basin*
and *ewer* seem to have been furniture

of which much account was made in
our author's time. They were usually
of silver, and probably the fashion of
these articles was more particularly
attended to, because they were regularly
exhibited to the guests before and after
dinner, it being the custom to wash
the hands at both these times" (Malone),
quoting *The Taming of the Shrew*,
II. 350 :

"my house within the city
Is richly furnished with plate and
gold,
Basins and *ewers* to lave her
dainty hands."

8. *respectively*] with hearty regard.

Lucul. I am right glad that his health is well, sir.

And what hast thou there under thy cloak, 15
pretty Flaminius?

Flam. Faith, nothing but an empty box, sir, which,
in my lord's behalf, I come to entreat your
honour to supply; who, having great and instant
occasion to use fifty talents, hath sent to your 20
lordship to furnish him, nothing doubting your
present assistance therein.

Lucul. La, la, la, la! "nothing doubting," says he?
Alas! good lord; a noble gentleman 'tis, if he
would not keep so good a house. Many a time 25
and often I ha' dined with him, and told him
on't; and come again to supper to him, of
purpose to have him spend less; and yet he
would embrace no counsel, take no warning by
my coming. Every man has his fault, and 30
honesty is his; I ha' told him on't, but I could
ne'er get him from it.

Re-enter Servant, with wine.

Serv. Please your lordship, here is the wine.

Lucul. Flaminius, I have noted thee always wise.

Here's to thee.

35

Flam. Your lordship speaks your pleasure.

Lucul. I have observed thee always for a towardly
prompt spirit—give thee thy due—and one that

24, 25. *if he . . . house*] if he would only be less extravagant in his house-keeping.

27, 28. *of purpose . . . less*] with the object of persuading him to, etc.

31. *honesty*] a too noble freedom of hand.

36. *Your lordship . . . pleasure*] your lordship is pleased to say so; a modest acquiescence probably tinged with doubt as to what such politeness preludes.

37, 38. *I have . . . due*] not to flatter you, I have ever marked you as

knows what belongs to reason; and canst use
 the time well, if the time use thee well: good 40
 parts in thee. [*To the Servant.*] Get you gone,
 sirrah. [*Exit Servant.*] Draw nearer, honest
 Flaminius. Thy lord's a bountiful gentleman:
 but thou art wise; and thou knowest well
 enough, although thou comest to me, that this 45
 is no time to lend money, especially upon bare
 friendship, without security. Here's three
 solidares for thee; good boy, wink at me, and
 say thou sawest me not. Fare thee well.

Flam. Is't possible the world should so much differ, 50
 And we alive that lived? Fly, damned baseness,
 To him that worships thee!

[*Throwing the money away.*]

Lucul. Ha! now I see thou art a fool, and fit for thy
 master. [*Exit.*]

Flam. May these add to the number that may scald
 thee! 55

a man quick to meet another's thoughts
 half-way; for "towardly," cp. *The*
Taming of the Shrew, v. ii. 182:

"'Tis a good hearing when chil-
 dren are toward."

39, 40. *and canst . . . well*] and
 willing to do as you would be done by.
 The phrases with which Lucullus makes
 his approaches are purposely vague,
 since he does not feel sure how his
 refusal will be taken.

48. *solidares*] Steevens believes that
 "this coin is from the mint of the
 poet." Cp. Jonson, *Volpone*, iv. 2:

"This fellow

For six *sol's* more would plead
 against his Maker."

48. *wink at me*] do not see what you
 need not see; cp. *Hamlet*, II. ii.
 137:

"If I had play'd the desk or table-
 book,

*Or given my heart a winking,
 mute and dumb."*

50, 51. *Is't possible . . . lived*] can
 it be that the world has so changed in
 so short a memory? that we, who only
 yesterday saw Timon's friends at his
 feet, should to-day see them spurning
 him after this man's fashion?

55. *May these . . . thee*] may your
 wealth plunge you in hell fire, and may
 these parcels of it help to make that
 fire still fiercer! Steevens quotes *The*
Shepherd's Calendar, in which Lazarus
 declares himself to have seen in hell
 "a great number of wide cauldrons and
 kettles, full of boyling lead and oyle,
 with other hot metals molten, in the
 which were plunged and dipped the

Let molten coin be thy damnation,
 Thou disease of a friend, and not himself!
 Has friendship such a faint and milky heart
 It turns in less than two nights? O you gods!
 I feel my master's passion! This slave, 60
 Unto his honour, has my lord's meat in him:
 Why should it thrive and turn to nutriment
 When he is turn'd to poison?
 O! may diseases only work upon 't,
 And when he's sick to death, let not that part of
 nature 65
 Which my lord paid for, be of any power
 To expel sickness, but prolong his hour. [Exit.

SCENE II.—*The Same. A public Place.*

Enter LUCIUS, with three Strangers.

Luc. Who? the Lord Timon? he is my very good friend, and an honourable gentleman.

60, 61. *slave, Unto his honour,*] Steevens; *Slave unto his Honor* Ff 1, 2; *Slave unto his honour*, F 3; *Slave unto his honour* F 4.

covetous men and women, for to fulfill and replenish them of their insatiate covetise." Mason thinks the allusion is more probably to the story of Marcus Crassus and the Parthians, who are said to have poured molten gold down his throat as a reproach and punishment for his avarice.

59. *turns*] a twofold sense, changes, and turns sour like curdled milk.

60. *my master's passion*] the feelings which will be my master's when he learns what I have to tell him.

60, 61. *This slave . . . him*] This is Steeven's punctuation, and the words will mean, "This slave, much to his

honour, still has," etc. Clarke, retaining the punctuation of the three first folios, thinks that the words are ironical, "This man who is so wholly a slave to his honour." Pope edited "hour" for "honour." Dyce conjectures "slander" for "slave"; Staunton, "slave unto dishonour," both of which readings give an excellent meaning.

65. *that . . . nature*] that part of his physical being which has been nourished by my lord's food. Daniel conjectures "of's nature," or "of's nurture."

67. *his hour*] may mean his hour of suffering, or "his" may be="its," sc. the sickness.

First Stran. We know him for no less, though we are but strangers to him. But I can tell you one thing, my lord, and which I hear from common 5 rumours: now Lord Timon's happy hours are done and past, and his estate shrinks from him.

Luc. Fie, no, do not believe it; he cannot want for money.

Second Stran. But believe you this, my lord, that, not 10 long ago, one of his men was with the Lord Lucullus to borrow so many talents, nay, urged extremely for't, and showed what necessity belonged to't, and yet was denied.

Luc. How! 15

Second Stran. I tell you, denied, my lord.

Luc. What a strange case was that! now, before the gods, I am ashamed on't. Denied that honourable man! there was very little honour showed in't. For my own part, I must needs confess, 20 I have received some small kindnesses from him, as money, plate, jewels, and such like trifles, nothing comparing to his; yet, had he mistook

3. *We know . . . less*] we know by report that he fully merits that description.

5. *and which*] and one, or, that a thing, which; an ellipsis not elsewhere found in Shakespeare, I think.

12. *so many*] possibly put indefinitely for a sum which the Second Stranger did not know precisely. Theobald gives "fifty," and there is much force in what Lettsom says in his note on Walker's *Critical Examination, etc.*, vol. iii. p. 232, "The same words *three times recurring*, show that a definite sum was the subject of conversation, and it is clear, from this and

the two preceding scenes, that that definite sum was *fifty talents*."

23, 24. *had he . . . to me*] This is generally explained, after Mason, as "if he had by mistake sent to me," "mistook him" being construed reflexively. It may be so. Yet there seems to be so emphatic an antithesis between "mistook *him*" and "sent to *me*," that I am inclined to think that "mistook" is here equivalent to "mis-doubted." The word is often used by Shakespeare in the sense of "mis-judge," and the shade of difference between "misjudge" and "misdoubt" is very slight. The reflexive construc-

him and sent to me, I should ne'er have denied
his occasion so many talents.

25

Enter SERVILIUS.

Ser. See, by good hap, yonder's my lord; I have
sweat to see his honour. [*To Lucius.*] My
honoured lord!

Luc. Servilius! you are kindly met, sir. Fare thee
well: commend me to thy honourable virtuous 30
lord, my very exquisite friend.

Ser. May it please your honour, my lord hath sent—

Luc. Ha! What has he sent? I am so much
endeared to that lord; he's ever sending: how
shall I thank him, thinkest thou? And what 35
has he sent now?

Ser. Has only sent his present occasion now, my
lord; requesting your lordship to supply his
instant use with so many talents.

Luc. I know his lordship is but merry with me; 40
He cannot want fifty five hundred talents.

Ser. But in the meantime he wants less, my lord.
If his occasion were not virtuous,

tion of "mistake" does not occur elsewhere in Shakespeare. Hanmer gave "o'erlook'd"; Warburton, "mislook'd." Johnson conjectured "not mistook"; Edwards, "missed." For the form of the participle, cp. *Julius Caesar*, I. ii. 40.

25. *so many*] Walker conjectures "twice so many," or "thrice so many."

34. *endeared*] bound by strong ties; cp. *2 Henry IV.* II. iii. 11, 12.

37. *Has only . . . now*] Servilius seems to be a bit of a wag.

38, 39. *his instant use*] his pressing need for use.

39. *so many*] Rowe gives "fifty," and Walker repeats his conjecture on line 25.

41. *fifty . . . talents*] Of course, if the text is sound, this is a mere hyperbole. Perhaps we should print "fifty—five hundred," *i.e.* fifty or even five hundred. The difficulty about the various sums *may* be got over by supposing them to have been expressed in figures, not in words.

42. *But . . . less*] Again Servilius appears to be bantering Lucullus.

43. *virtuous*] one caused by no fault except too great generosity. Warbur-

I should not urge it half so faithfully.

Luc. Dost thou speak seriously, Servilius? 45

Ser. Upon my soul, 'tis true, sir.

Luc. What a wicked beast was I to disfigure myself
against such a good time, when I might ha'
shown myself honourable! how unluckily it
happened, that I should purchase the day before, 50
and for a little part, undo a great deal of honour!
Servilius, now, before the gods, I am not able to
do—the more beast, I say:—I was sending to
use Lord Timon myself, these gentlemen can
witness; but I would not, for the wealth of 55
Athens, I had done't now. Commend me
bountifully to his good lordship; and I hope his
honour will conceive the fairest of me, because I
have no power to be kind: and tell him this
from me, I count it one of my greatest afflictions, 60
say, that I cannot pleasure such an honourable
gentleman. Good Servilius, will you befriend
me so far as to use mine own words to him?

Ser. Yes, sir, I shall.

Luc. I'll look you out a good turn, Servilius. 65

[*Exit Servilius.*]

ton explains, "strong," "forcible," "pressing," and Clarke is that way inclined.

48. *against*] in anticipation of, immediately before.

50, 51. *that I . . . honour*] I have edited Jackson's conjecture as the most probable of those offered. The reading of the folios, "that I should purchase the day before *for a little part*, and . . ." seems to baffle interpretation. Theobald gave "for a little *dirt*"; Hanmer, "a little *dirt*." Heath con-

jectured "for a little *profit*"; Johnson, "for a little *park*"; Mason, "for a little *port*"; Bailey, "for a little *sport*"; Kinnear, "for a little *pomp*." In II. iii. 13 of Middleton's *A Mad World, my Masters*, published about the same date as our play, Sir Bounteous, when the pretended thieves demand his money, says, "Ah, what a beast was I to put out my money t' other day!"

65. *look . . . turn*] think of some good turn I may be able to do you for this. To "look out" a "thing" for

True, as you said, Timon is shrunk indeed ;

And he that 's once denied will hardly speed. [Exit.

First Stran. Do you observe this, Hostilius?

Second Stran. Ay, too well.

First Stran. Why, this is the world's soul ; and just of
the same piece 70

Is every flatterer's spirit. Who can call him

His friend that dips in the same dish ? for, in

My knowing, Timon has been this lord's father,

And kept his credit with his purse ;

Supported his estate ; nay, Timon's money 75

Has paid his men their wages : he ne'er drinks

But Timon's silver treads upon his lip ;

And yet—O, see the monstrosity of man,

When he looks out in an ungrateful shape !

He does deny him, in respect of his, 80

What charitable men afford to beggars.

Third Stran. Religion groans at it.

First Stran. For mine own part,

I never tasted Timon in my life,

Nor came any of his bounties over me,

oneself or for another is, of course, a common expression ; but with an abstract term, it is unusual.

66. *shrunk*] sc. in substance. Cp. 1 *Henry IV.* v. iv. 88 :

"Ill-weaved ambition, how much art thou *shrunk*."

67. *speed*] fare well ; the radical sense of "speed" is wealth.

70. *the world's soul*] the vital principle that informs all mankind.

70. *of the same piece*] Cp. *Measure for Measure*, i. ii. 28, 29, "there went but a pair of shears between us."

74. *kept*] maintained uninjured.

79. *When he . . . shape!*] when it

shows itself in the shape of ingratitude ; "he," the "monstrosity" personified. For "look out," cp. *Troilus and Cressida*, iv. v. 56 :

"her wanton spirits *look out* At every joint and motive of her body."

80, 81. *He does . . . beggars*] "what Lucius denies to Timon is, in proportion to what Lucius possesses, less than the usual alms given by good men to beggars" (Johnson).

84. *Nor came . . . me*] nor were any of his bounties bestowed upon me ; in "came over" there seems to be the idea of a flood of good things.

To mark me for his friend ; yet, I protest, 85
 For his right noble mind, illustrious virtue,
 And honourable carriage,
 Had his necessity made use of me,
 I would have put my wealth into donation,
 And the best half should have return'd to him, 90
 So much I love his heart : but, I perceive,
 Men must learn now with pity to dispense ;
 For policy sits above conscience. [Exeunt.

89, 90. *I would . . . him*] Steevens gives two explanations of these lines: "I would have put my fortune into a condition to be alienated, and the best half of what I had gained myself, or received from others, should have found its way to him"; and, "I would have treated my wealth as a present originally received from him, and on this occasion have returned him half of that whole for which I supposed myself to be indebted to his bounty." In support of the former of these explanations, he quotes *Hamlet*, II. ii. 28:

"Put your dread pleasures more
into command

Than to entreaty";

and *Cymbeline*, III. iv. 92:

"And mad'st me *put into contempt*
 the suits

Of princely fellows."

Neither passage seems analogous. In the former, "put into command" means put into the form or shape of command; in the latter, "put into contempt" is merely a periphrasis for "contemn." With the latter of the two versions Mason and Malone substantially agree. To me it seems impossible that "put my wealth into donation" should mean "treat my wealth as a present originally received from him"; or "put my wealth down in account as a donation, suppose it a donation" (Mason); or "suppose my whole wealth to have been a gift from him" (Malone). Hanmer changed "donation" into "partition," and "return'd" into "attorn'd." For the latter expression, Capell conjectured "re-

main'd with." I think it may be assumed that "donation" is corrupt; also that "return'd" is used in the technical sense of what is brought in by outlay. In this sense the substantive occurs in I. i. 280, III. v. 83, IV. iii. 514. If this is so, we want in place of "donation" some word for the leasing, placing out, of property; and I suggest that we should read "location," in the sense of the Latin *locare, locatio, collocare*. The French word *location* was in use in Shakespeare's day for hiring, or letting out; and the term here may have been borrowed from that language, if as a legal term it was not then current in this sense. The "return" spoken of would properly be to the putter out, but this signification is extended to Timon, on whose behalf the "location" would have been made. [When I published this conjecture, the *New English Dictionary* had not reached the letter L. I now see from it that the earliest use of *location* was in the technical (legal) sense which I had assumed for the word, *sc.* letting out for hire; and among the quotations given are the following:—"1609 Skene *Reg. Maj.* 86 Location (setting for hire and profite) . . . 1681 Visct. *Stair Instit.* I. xv. §1 (1693) 129 Location and Conduction is a Contract, whereby Hire is given for the Fruits, Use, or Work of Persons or Things." These definitions seem to support my conjecture, for the speaker's *wealth* could not consist in ready money, or he would be able at once to offer Timon a loan.]

SCENE III.—*The Same. A Room in Sempronius's House.*

Enter SEMPRONIUS, and a Servant of TIMON'S.

Sem. Must he needs trouble me in't,—hum!—'bove all others?

He might have tried Lord Lucius, or Lucullus;
And now Ventidius is wealthy too,
Whom he redeem'd from prison: all these
Owe their estates unto him.

Serv. My lord, 5
They have all been touch'd and found base metal, for
They have all denied him.

Sem. How! have they denied him?
Has Ventidius and Lucullus denied him?
And does he send to me? Three? hum!
It shows but little love or judgment in him: 10
Must I be his last refuge? His friends, like
physicians,
Thrive, give him over; must I take the cure upon me?

6. *touch'd*] tried, tested; a metaphor from testing metal by the touchstone. Cp. *King John*, III. i. 100; *Coriolanus*, II. iii. 199; and below, IV. iii. 5.

8. *Has*] "When the subject is as yet future and, as it were, unsettled, the third person singular might be regarded as the normal inflection" (Abbott, *S. G.*, § 335). Such passages are frequent alike in the quartos and the folios. Dyce says that Lucius's name certainly ought to occur here, and Lloyd would read, "*Lucius*, Ventidius," etc., omitting "*Has*." But Ventidius and Lucullus may be specially mentioned as having received the greatest benefits from

Timon. The former had been rescued by him from prison, and Lucius afterwards speaks of Lucullus as having been more favoured than himself.

12. *Thrive, . . . over*] This is the reading of the first folio; the rest have "That *thriv'd*, give him over." Pope edited "*Three* give him over?" Theobald, "*Thriv'd*, give him over?" Hanmer, "*Tried* give him over"; Tyrwhitt conjectured, "*Shriv'd* give him over"; Johnson, "*Thrice* give him over"; Milford, "*Have* given him over"; and there is an anonymous conjecture, "*Fee'd* give him over." [With Steevens I formerly quoted, in defence

He has much disgrac'd me in 't; I'm angry at him,
 That might have known my place. I see no sense for 't,
 But his occasions might have woo'd me first; 15
 For, in my conscience, I was the first man
 That e'er received gift from him :
 And does he think so backwardly of me now,
 That I'll requite it last? No :
 So it may prove an argument of laughter 20
 To the rest, and I 'mongst lords be thought a fool.
 I'd rather than the worth of thrice the sum,
 He had sent to me first, but for my mind's sake ;
 I'd such a courage to do him good. But now return,
 And with their faint reply this answer join ; 25
 Who bates mine honour shall not know my coin.

[Exit.

Serv. Excellent! Your lordship's a goodly villain.
 The devil knew not what he did when he made

of *Thrive*=who thrive, *The Duchess of Malfi*, III. v. 7-9: "physicians thus, With their hands full of money, use to give o'er Their patients." But I now believe that Pope was undoubtedly right in editing *Three*, and that, by a confusion of proximity fertile in corruption, the termination of *Thrive* has caught from *give*. Sempronius has already emphasised the word *Three*. I would therefore put a comma after *Three*.]

14. *That might . . . place*] who might have known that it was my "prescript" privilege to have rendered him help.

14, 15. *I see . . . first*] it shows such utter want of sense in him that in his need he should not have applied to me before all others.

18, 19. *And does . . . last?*] and does he now so late and so much to my discredit think of having recourse to

me as one who would be the last to come forward to his help? Schmidt explains "backwardly" by "per-versely," but there seems to be the idea of both time and manner, the lateness of the one making the other an indignity.

23. *but for . . . sake*] if only for the good will I had towards him.

24. *courage*] firm resolution.

26. *bates*] abates, depreciates.

28-31. *The devil . . . clear*] In my explanation of "cross'd," I. ii. 165, above, I pointed out that the main quibble there was upon the crossing of a debtor's name out of a creditor's books, and so of setting him free from debt. I was not then aware that Johnson had suggested this sense for the present passage. In the earlier part of his note, he explains the word as "exempted from evil," and refers to "the use of crossing by way of protection or purifi-

man politic; he crossed himself by't: and I
cannot think but in the end the villanies of man 30
will set him clear. How fairly this lord strives
to appear foul! takes virtuous copies to be
wicked, like those that under hot ardent zeal
would set whole realms on fire:

Of such a nature is his politic love. 35

This was my lord's best hope; now all are fled
Save the gods only. Now his friends are dead,
Doors, that were ne'er acquainted with their wards
Many a bounteous year, must be employ'd

Now to guard sure their master: 40

And this is all a liberal course allows;
Who cannot keep his wealth must keep his house.

[*Exit.*

37. *the gods only*] Pope, *only the gods* Ff.

cation." But later on he says, "To cross himself may mean, in a very familiar sense, to clear his score, to get out of debt, to quit his reckoning." Now, though thwarting himself, doing something he had not intended to do, is the primary meaning here, it cannot, I think, be doubted that allusion is made to the sense of freeing himself from debt indicated by the words, "I cannot . . . clear." In Middleton's *Your Five Gallants*, iv. v. 69, the idea of thwarting is thus illustrated: "The devil scarce knew what a portion he gave his children when he allowed 'em large impudence to live upon, and so turned 'em into th' world; surely he gave away the third part of the riches of his kingdom; revenues are but fools to it."

29. *politic*] crafty, as frequently in Shakespeare, who uses "politician" also in a similar sense, as do the dramatists generally.

31. *How fairly*] with what specious plausibility.

32, 33. *takes . . . wicked*] a metaphor from copy-books; 2 *Henry IV.* ii. iii. 31:

"He was the mark and glass, *copy and book*,

That fashion'd others."

36. *best*] Dyce adopts Walker's conjecture, "last."

37. *Save the gods only*] With Dyce and others I print Pope's transposition. Rolfe says that Staunton proposed to punctuate

"now are all fled:

Save the gods only, now his friends are dead."

I do not find this either in the copy of the edition before me or in the footnotes of the Cambridge Shakespeare, but it is a most attractive suggestion.

38. *wards*] bolts; cp. *The Rape of Lucrece*, 303; *Sonnets*, xlviii. 4.

41. *liberal*] prodigal, bounteous even to extravagance, as the next line shows.

42. *keep his house*] keep in doors; of course with a quibble.

SCENE IV.—*The Same. A Hall in Timon's House.*

Enter two Servants of VARRO, and the Servant of LUCIUS, meeting TITUS, HORTENSIVS, and other Servants to TIMON'S Creditors, waiting his coming out.

First Var. Serv. Well met; good morrow, Titus and Hortensius.

Tit. The like to you, kind Varro.

Hor. Lucius!

What! do we meet together?

Luc. Serv. Ay, and I think
One business does command us all; for mine
Is money.

Tit. So is theirs and ours.

Enter PHILOTUS.

Luc. Serv. And Sir Philotus too! 5

Phi. Good day at once.

Luc. Serv. Welcome, good brother.

What do you think the hour?

Phi. Labouring for nine.

Luc. Serv. So much?

Phi. Is not my lord seen yet?

Luc. Serv. Not yet.

Phi. I wonder on't; he was wont to shine at seven.

Luc. Serv. Ay, but the days are wax'd shorter with
him: 10

You must consider that a prodigal course

8. *Is not . . . yet?*] Taken by some lord yet appeared" (like the sun in the
to mean, "Is not my lord to be seen skies)?" as the same speaker explains
yet?" Rather, I think, "Has not my in the next line.

Is like the sun's; but not, like his, recoverable.

I fear

'Tis deepest winter in Lord Timon's purse;

That is, one may reach deep enough, and yet 15
Find little.

Phi. I am of your fear for that.

Tit. I'll show you how to observe a strange event.

Your lord sends now for money.

Hor. Most true, he does.

Tit. And he wears jewels now of Timon's gift,

For which I wait for money. 20

Hor. It is against my heart.

Luc. Serv. Mark, how strange it shows,
Timon in this should pay more than he owes:
And e'en as if your lord should wear rich jewels,
And send for money for 'em.

Hor. I'm weary of this charge, the gods can witness: 25

I know my lord hath spent of Timon's wealth,
And now ingratitude makes it worse than stealth.

First Var. Serv. Yes, mine's three thousand crowns; what's
yours?

Luc. Serv. Five thousand mine.

12. *Is like the sun's*] i.e. showing for a shorter time at one season than at another; it is now "*deepest winter*" in Lord Timon's purse," as he goes on to say, and no summer solstice awaits him. Not, "like him in blaze and splendour" (Johnson), nor, "like the sun's course, that it ends in decline" (Hudson).

15, 16. *one may . . . little*] Steevens sees here an allusion to animals seeking their scanty provision through a depth of snow; but this is riding a metaphor to death, and the depth is clearly that of the purse

17. *I'll show . . . event*] possibly an allusion to the observing of portents in the sky.

21-24. *Mark . . . 'em*] "see," says Lucius's servant with sarcasm, "it looks almost as if Timon were called upon to pay more than he owes (implying of course, that Hortensius had received more from him than he now owes to Hortensius), and even as if your lord should wear rich jewels (received from Timon), and yet should send for money for them (things which I cannot believe of him)."

25. *charge*] commission.

First Var. Serv. 'Tis much deep: and it should seem by
the sum, 30

Your master's confidence was above mine;
Else, surely, his had equal'd.

Enter FLAMINIUS.

Tit. One of Lord Timon's men.

Luc. Serv. Flaminius! Sir, a word. Pray, is my lord
ready to come forth? 35

Flam. No, indeed, he is not.

Tit. We attend his lordship; pray, signify so much.

Flam. I need not tell him that; he knows you are too
diligent. [*Exit.*]

Enter FLAVIUS *in a cloak, muffled.*

Luc. Serv. Ha! is not that his steward muffled so? 40
He goes away in a cloud: call him, call him.

Tit. Do you hear, sir?

Second Var. Serv. By your leave, sir,—

Flav. What do ye ask of me, my friend?

Tit. We wait for certain money here, sir.

Flav. Ay, 45
If money were as certain as your waiting,

30. *much*] frequently used by Shakespeare with positive adjectives; cp., e.g., *2 Henry IV.* iv. iv. iii.

30, 31. *it should . . . mine*] and, judging by the amount, it cannot be but that your master had greater trust in Timon's wealth and honour than mine had, otherwise my master's debt would have been as great as yours.

38, 39. *you . . . diligent*] you are only too ready with your service when it is service of so unpleasant a character.

41. *He goes . . . cloud*] he is stealing away muffled up in disguise; a quibble upon the hood over his head and "cloud" = ill-humour, moroseness; Shakespeare puns upon "cloud" again in *Antony and Cleopatra*, iii. ii. 51, though in a different sense. Cp. Middleton, *A Challenge for Beauty*, iv. i.:

"under this *cloud*
Go shrowd yourself,"
said as he offers a cloak.

'Twere sure enough.

Why then preferr'd you not your sums and bills

When your false masters eat of my lord's meat?

Then they could smile and fawn upon his debts, 50

And take down the interest into their gluttonous maws.

You do yourselves but wrong to stir me up;

Let me pass quietly:

Believe't, my lord and I have made an end;

I have no more to reckon, he to spend. 55

Luc. Serv. Ay, but this answer will not serve.

Flav. If 'twill not serve, 'tis not so base as you;

For you serve knaves. [Exit.

First Var. Serv. How! what does his cashiered wor-
ship mutter? 60

Second Var. Serv. No matter what; he's poor, and
that's revenge enough. Who can speak broader
than he that has no house to put his head in?
such may rail against great buildings.

Enter SERVILIUS.

Tit. O! here's Servilius; now we shall know some 65
answer.

Ser. If I might beseech you, gentlemen, to repair some
other hour, I should derive much from't; for, take't
on my soul, my lord leans wondrously to discon-

52. *You do . . . up*] it is unworthy
of you and moreover mere waste of
time to trouble me in this way.

61, 62. *he's poor . . . enough*] we
have ample revenge upon him in know-
ing that he is a beggar.

62, 63. *Who can . . . in?*] no one
has a better right to free speech than
one whose sole habitation is the free
air about him. In "broader" there is

also the idea of unrestrained, licentious;
cp. *Macbeth*, III. vi. 21; *Hamlet*, III.
iv. 2.

64. *great buildings*] with the impli-
cation, those better off than them-
selves.

67. *repair*] See note on II. ii. 28,
above.

68, 69. *take't . . . soul*] believe that
I speak from my heart.

tent. His comfortable temper has forsook him ; 70
 he's much out of health, and keeps his chamber.

Luc. Serv. Many do keep their chambers are not sick :
 And if it be so far beyond his health,
 Methinks he should the sooner pay his debts,
 And make a clear way to the gods.

Ser. Good gods ! 75

Tit. We cannot take this for an answer, sir.

Flam. [*Within.*] Servilius, help ! My lord ! my lord !

Enter TIMON, in a rage ;, FLAMINIUS following.

Tim. What ! are my doors oppos'd against my passage ?
 Have I been ever free, and must my house
 Be my retentive enemy, my gaol ? 80
 The place which I have feasted, does it now,
 Like all mankind, show me an iron heart ?

Luc. Serv. Put in now, Titus.

Tit. My lord, here is my bill.

Luc. Serv. Here's mine. 85

Hor. And mine, my lord.

Both Var. Serv. And ours, my lord.

Phi. All our bills.

Tim. Knock me down with 'em : cleave me to the girdle.

Luc. Serv. Alas ! my lord,— 90

72. *are not sick*] an ellipsis of the relative adjective.

73. *And if . . . health*] and if, as you say, things are so bad with him in the matter of health ; for "it," Rowe gives "he."

75. *And make . . . gods*] and smooth his path to heaven.

76. *an answer*] here "an" is Rowe's insertion, and its omission before "answer" is so very likely that one need not hesitate.

81. *The place . . . feasted*] Timon speaks of the place as though it were a sentient being which had enjoyed his hospitality.

83. *Put in*] make your claim.

89. *Knock . . . girdle*] A play upon "bills," the weapon once used by infantry, and later on by watchmen—a favourite quibble with the dramatists.

Tim. Cut my heart in sums.

Tit. Mine, fifty talents.

Tim. Tell out my blood.

Luc. Serv. Five thousand crowns, my lord.

Tim. Five thousand drops pays that. What yours? and yours?
95

First Var. Serv. My lord,—

Second Var. Serv. My lord,—

Tim. Tear me, take me; and the gods fall upon you! [*Exit.*

Hor. Faith, I perceive our masters may throw their caps at their money: these debts may well be 100 called desperate ones, for a madman owes 'em.

[*Exeunt.*

Re-enter TIMON and FLAVIUS.

Tim. They have e'en put my breath from me, the slaves:
Creditors? devils!

Flav. My dear lord,—

Tim. What if it should be so? 105

Flav. My lord;—

Tim. I'll have it so. My steward!

Flav. Here, my lord.

Tim. So fitly? Go, bid all my friends again,
Lucius, Lucullus, and Sempronius; all: 110

93. *Tell out*] count out the drops.
99, 100. *throw . . . money*] as we say, whistle for their money; cp. Massinger, *A New Way, etc.*, I. ii.:

“raise fortifications in the pastry . . .

Which, if they had been practised at Breda,

Spinola might have *thrown his cap at it*, and ne'er took it.”

105. *What . . . so?*] Suppose that I

do that? Here the idea first strikes him of the banquet which he gives later on.

109. *So fitly?*] What, are you there in the nick of time for the jest I am meditating?

110. *Lucius . . . all*] The first folio gives “Lucius, Lucullus, Sempronius, *Vllorxa*: All”; the rest omit “*Vllorxa*.” The following are the chief conjectures recorded by the Cambridge Editors: “Sempronius,

I'll once more feast the rascals.

Flav.

O my lord!

You only speak from your distracted soul;

There is not so much left to furnish out

A moderate table.

Tim.

Be't not in thy care; go,

I charge thee, invite them all: let in the tide 115

Of knaves once more; my cook and I'll provide.

[*Exeunt.*

SCENE V.—*The Same. The Senate-house.*

The Senate sitting.

First Sen. My lord, you have my voice to it; the fault's
Bloody; 'tis necessary he should die;
Nothing emboldens sin so much as mercy.

114. *Go,*] In a separate line by Camb. Edd.; at the beginning of line 115 in Ff.

Valerius, all," Walker; "Sempronius; *Ventidius*, all," Grant White; "Sempronius: *All, sirrah*, all," Globe ed.; "Sempronius: *All rogues*, all," Staunton; "Sempronius; *all luxors*, all," Fleay; "Sempronius—*villains* all!" Joicey. I suggest that "Vllorxa" is "et cetera," spelt with the symbol for "et." In *Troilus and Cressida*, III. iii. 280, the folios give the word in symbol only, viz. "&c.," and in *Romeo and Juliet*, II. i. 38, the fourth quarto has "& cetera," which a careless printer might convert into "Vllorxa." The possibility seems in some way supported by the fact that alone of the names "Vllorxa" is printed in italics. After this note was written, Mr. Craig sent me one by Mr. A. E. Thielton (printed in 1901), who arrives at a somewhat similar conclusion. Noting

that in old handwriting "x" did duty for "and," and that "xc," easily mistaken for "xa," stood for "etc.," Mr. Thielton thinks that the line first stood in the manuscript "Lucius, Lucullus, and Sempronius: All," and that Shakespeare wrote above the line the words "All or xc," i.e. "All or etc.," indicating that the actor might as an alternative for "All" substitute "etc." The objection to this is that Shakespeare was not likely to give the actor such choice.

113. *to furnish*] an ellipsis of "as."

Scene v.

1. *lord*] Dyce reads "lords," but this Senator may reasonably be supposed to be answering the remark of one of his order.

1. *it*] the sentence of death.

Second Sen. Most true; the law shall bruise him.

Enter ALCIBIADES, *attended.*

Alcib. Honour, health, and compassion to the senate! 5

First Sen. Now, captain?

Alcib. I am an humble suitor to your virtues;

For pity is the virtue of the law,

And none but tyrants use it cruelly.

It pleases time and fortune to lie heavy 10

Upon a friend of mine, who, in hot blood,

Hath stepp'd into the law, which is past depth

To those that without heed do plunge into 't.

He is a man, setting his fault aside,

Of comely virtues; 15

Nor did he soil the fact with cowardice—

An honour in him which buys out his fault—

But with a noble fury and fair spirit,

Seeing his reputation touch'd to death,

He did oppose his foe; 20

And with such sober and unnoted passion

14. *fault*] Warburton, *fate* Ff.

5. *compassion*] merciful inclination towards the accused.

8. *the virtue . . . law*] that virtue which most graces law. Cp. *The Merchant of Venice*, iv. i. 184-202.

12. *Hath . . . law*] has incurred the penalties of the law.

14. *setting . . . aside*] With Dyce, I adopt Warburton's "fault" for "fate," though it seems hardly necessary to alter "his" into "this," as the latter does. Steevens says that the meaning is "putting this action of his, which was predetermined by fate, out of the question"; and though Dyce characterises the interpretation as quite

amusing, it may possibly be justified by Jonson's *Catiline*, III. Chorus:

"So much Rome's *faults* (*now grown her fate*) do threat her."

17. *buys out*] fully redeems.

18. *fair*] Walker condemns this word as "inadmissible except in a modern sense," and conjectures "free," i.e. "single-hearted," "generous."

21. *unnoted*] has been explained as "undemonstrative; unnoting itself by outward display" (Clarke); by Malone as "a passion operating inwardly, but not accompanied by any external or boisterous appearances; so regulated

He did behave his anger, ere 'twas spent,
As if he had but prov'd an argument.

First Sen. You undergo too strict a paradox,
Striving to make an ugly deed look fair: 25
Your words have took such pains as if they labour'd
To bring manslaughter into form, and set quarrelling
Upon the head of valour; which indeed
Is valour misbegot, and came into the world
When sects and factions were newly born. 30
He's truly valiant that can wisely suffer
The worst that man can breathe, and make his
wrongs
His outsides, to wear them like his raiment, carelessly,
And ne'er prefer his injuries to his heart,
To bring it into danger. 35

and subdued, that no spectator could *note*, or observe, its operation"; by Schmidt as "not perceived, or imperceptible." For "and *unnoted*," Becket conjectured "and *innated*"; Jackson, "*undenoted*"; and an anonymous critic, "and *unwonted*." Possibly "and *unheated*."

22. *behave*] Rowe's conjecture for "behooue" of the folios, is generally adopted, and is supported by the following quotations adduced by Steevens and Malone; Davenant, *The Just Italian*, 1630:

"How well my stars *behave* their influence";
and the same play,

"You an Italian, sir, and thus
Behave the knowledge of disgrace!"
The Faerie Queene, i. iii.:

"But who his limbs with labours,
and his mind
Behaves with cares, cannot so easy
miss."

If not convincing, this conjecture seems more probable than Malone's "behalve," Singer's "behood," Kinnear's

"become," or Collier's MS. Corrector's "reprove."

24. *You undergo . . . paradox*] you take upon yourself to maintain a paradox of too strained a nature. For "undergo," cp. *The Winter's Tale*, II. iii. 164.

27. *into form*] into seemly shape.

27, 28. *and set . . . valour*] and make quarrelling an adjunct of valour. The idea seems to be that of a crest worn by valour. Schmidt explains, "think it the crown and top of valour."

28-30. *which indeed . . . born*] but such valour is a mere bastard valour, the offspring of a time when the world newly teemed with a brood of sects and factions, not the generous birth of manly war.

32. *breathe*] utter.

32, 33. *make . . . outsides*] treat his wrongs as something external, mere trappings.

34, 35. *prefer . . . danger*] do them the honour of advancing them to dangerous neighbourhood of his heart;

If wrongs be evils and enforce us kill,

What folly 'tis to hazard life for ill!

Alcib. My lord,—

First Sen. You cannot make gross sins look clear;

To revenge is no valour, but to bear. 40

Alcib. My lords, then, under favour, pardon me,

If I speak like a captain.

Why do fond men expose themselves to battle,

And not endure all threats? sleep upon 't,

And let the foes quietly cut their throats 45

Without repugnancy? If there be

Such valour in the bearing, what make we

Abroad? why then, women are more valiant

That stay at home, if bearing carry it,

And the ass more captain than the lion, the felon 50

Loaden with irons wiser than the judge,

If wisdom be in suffering. O my lords,

As you are great, be pitifully good:

Who cannot condemn rashness in cold blood?

allow them to penetrate beneath the surface to his vital feelings. For "prefer," cp. *Othello*, II. i. 286, "So shall you have a shorter journey to your desires by the means I shall then have to prefer them."

36, 37. *If wrongs . . . ill*] If injuries done to us are to be regarded as evils which must be requited with death, it surely shows little wisdom to hazard one's life on account of what we recognise to be of such nature, *i.e.* your friend would have shown greater wisdom in taking some other course than that of hazarding his life in order to chastise his wronger.

39. *clear*] free from gross stain.

42. *If I . . . captain*] if I draw my arguments from my own profession.

44. *And not . . . threats*] and not tamely submit to whatever may be threatened.

44. *sleep upon 't*] treat the matter as one that need not disturb our rest.

47, 48. *what make . . . Abroad?*] why do we take the field to meet our foes?

49. *if bearing . . . it*] if mere endurance is the noblest virtue; for "carry it," cp. *Troilus and Cressida*, II. iii. 3; *Coriolanus*, II. ii. 4.

50. *more captain*] a better soldier, *i.e.* a braver beast; for more as comparative of "great," cp. *King John*, II. i. 34, "a more requital."

53. *be . . . good*] show that you are good as well as great by being merciful.

To kill, I grant, is sin's extremest gust;
 But in defence, by mercy, 'tis most just.
 To be in anger is impiety;
 But who is man that is not angry?
 Weigh but the crime with this.

Second Sen. You breathe in vain.

Alcib. In vain! His service done
 At Lacedæmon and Byzantium
 Were a sufficient briber for his life.

First Sen. What's that?

Alcib. I say, my lords, he has done fair service,
 And slain in fight many of your enemies. 6
 How full of valour did he bear himself
 In the last conflict, and made plenteous wounds!

Second Sen. He has made too much plenty with 'em;
 He's a sworn rioter; he has a sin that often
 Drowns him and takes his valour prisoner; 7
 If there were no foes, that were enough
 To overcome him; in that beastly fury
 He has been known to commit outrages
 And cherish factions; 'tis inferr'd to us,

55. *To kill*] *sc.* from mere desire of bloodshed.

55. *is sin's . . . gust*] here I think that "extremest" is a transferred epithet, the words meaning "is that which only extreme sinfulness relishes"; "gust" has also been explained as "violent outburst," of passion (Malone), or of wind (Steevens); and by Schmidt as "notion," "conception."

56. *by mercy*] Johnson explains, "I call mercy herself to witness that defensive violence is just"; Malone, "Homicide in our own defence, by a merciful and lenient interpretation of the laws, is considered justifiable"; in support of which latter interpretation

Steevens quotes *King John*, I. i 261:

"Some sins do bear their privilege
 on earth,
 And so doth yours."
 Others as "under favour," "by you leave."

62. *Were . . . briber*] would be good enough in itself to purchase his pardon. the "bribe" is, so to say, personified.

68. *He has . . . 'em*] such a harvest as he has of this kind is abundant and too abundant.

69. *a sin*] *sc.* drunkenness.

74. *'tis . . . us*] the conclusion is brought home to us. Schmidt, *Lexicon*, *s.v.* "infer," arranges the senses

His days are foul and his drink dangerous. 75

First Sen. He dies.

Alcib. Hard fate! he might have died in war.

My lords, if not for any parts in him—

Though his right arm might purchase his own time,

And be in debt to none—yet, more to move you,

Take my deserts to his, and join 'em both; 80

And, for I know your reverend ages love

Security, I'll pawn my victories, all

My honour to you, upon his good returns.

If by this crime he owes the law his life,

Why, let the war receive 't in valiant gore; 85

For law is strict, and war is nothing more.

First Sen. We are for law; he dies: urge it no more,

On height of our displeasure. Friend or brother,

He forfeits his own blood that spills another.

Alcib. Must it be so? it must not be. My lords, 90

I do beseech you, know me.

Second Sen. How!

Alcib. Call me to your remembrances.

Third Sen.

What!

Alcib. I cannot think but your age has forgot me;

in Shakespeare under two heads—

(1) to bring in as an argument, allege;

(2) to show, to prove, to demonstrate.

I doubt whether there are any passages in which the sense is not satisfied by the single meaning of "bring in as a conclusion."

78. *purchase . . . time*] acquire for him in return for his brave deeds the right of dying when his time comes, without being beholden to the mercy of others.

80. *to his*] in addition to his.

81, 82. *And, for . . . Security*] and,

since I know that security is so dear to your reverences; his first gibe at their age and greed.

83. *upon . . . returns*] that in his deeds he will pay good interest for the investment you make in sparing his life.

86. *For law . . . more*] I suggest the transposition of "law" and "war."

88. *On height . . . displeasure*] at the risk of our supreme wrath.

89. *another*] i.e. the blood of another.

91. *know me*] consider who I am and what you owe me.

It could not else be I should prove so base, 95
 To sue, and be denied such common grace:
 My wounds ache at you.

First Sen. Do you dare our anger?
 'Tis in few words, but spacious in effect;
 We banish thee for ever.

Alcib. Banish me!
 Banish your dotage; banish usury, 100
 That makes the senate ugly.

First Sen. If, after two days' shine, Athens contain thee,
 Attend our weightier judgment. And, not to swell
 our spirit,
 He shall be executed presently. [*Exeunt Senators.*]

Alcib. Now the gods keep you old enough; that you may live
 Only in bone, that none may look on you! 106

95, 96. *I should . . . grace*] that I should be brought so low as to have to sue for so trifling a favour and yet be refused.

103. *Attend . . . judgment*] you may expect a heavier sentence than mere banishment.

103. *And, not . . . spirit*] and not to give way to more passionate manifestation of our resolve; cp. lines 97, 98, "Do you . . . effect." The text seems to me sound, but various alterations have been edited or proposed. Such are, "And *note*, to swell *your* spirit," or, "And *but* to swell *your* spirit," Theobald; "And (*now* to swell *your* spirit)," Warburton; "And, not to swell *your* spirit," Capell; "And, to *show well* our spirit," Anon.; "And, to *quell your* spirit," Hudson.

106. *Only in bone*] Clarke endeavours an explanation here: "That you may live to be mere skeletons, and scare men from looking at you . . . It must be remembered that Alcibiades is here using exaggerated language, and owns

that he is 'worse than mad.'" Delius writes to much the same purpose, "That none may look upon you when you have become bare skeletons." But as a rule the commentators consider "in bone" as corrupt. Staunton proposes "at home" or "in doors"; Hudson, "alone"; Ingleby, "in bed." "That the *one*," he says, "in *bone* was caught by the compositor from the *one* in *only*, is probable, regard being had to the proximity of *none*. Surely their fitting place was *bed*, where the ailments of advanced age might receive all needful ministrations, and where they would also be safe from bringing disgrace on the government of Athens." But to invoke no worse fate upon them than that they should live only at home, or in doors, or alone, would be a tame utterance of Alcibiades's fierce wrath; while Ingleby's explanation converts a bitter curse into a comfortable consideration for their welfare. I suggest that we should read "Only in *hope* that none," etc., omitting the comma before *that*, *i.e.* may the gods so pro-

I'm worse than mad: I have kept back their foes,
 While they have told their money and let out
 Their coin upon large interest; I myself
 Rich only in large hurts. All those for this? 110
 Is this the balsam that the usuring senate
 Pours into captains' wounds? Banishment!
 It comes not ill; I hate not to be banish'd;
 It is a cause worthy my spleen and fury,
 That I may strike at Athens. I'll cheer up 115
 My discontented troops, and lay for hearts.
 'Tis honour with most lands to be at odds;
 Soldiers should brook as little wrongs as gods. [*Exit.*]

long your senile dotage that, as the days go on, your only hope may be to escape the notice of all mankind. He has repeatedly taunted them with their age, and now wishes them a life akin to that of Swift's Struldbrugs, with a bitter consciousness of the miserable spectacle they present.

108. *told*] counted out with greedy glee.

111. *balsam*] now contracted into "balm," when used figuratively, an aromatic resinous product often used medicinally, and thence any healing, soothing agent or agency. Cp. Ford, *The Broken Heart*, iv. i.:

"To pour the *balsam* of a suppling patience

Into the festering wound of ill-spent fury."

113. *It comes . . . banish'd*] it is as I might wish; it irks me not to be banished.

116. *lay for hearts*] Warburton says, "This is a metaphor taken from card-play, and signifies to game deep and boldly"; but he gives no instance of the phrase so used, nor has any one else been more successful. Johnson would read "*play for hearts*." Malone finds a "kindred expression" in *Lust's Dominion*, 1657:

"He takes up Spanish hearts on trust, to pay them

When he shall finger Castile's crown."

This, however, does not help us in regard to "lay for." Tyrwhitt understands "lay out for," and quotes Jonson, *The Devil is an Ass*, II. i., "Lay for some pretty [*sic*] principality"; but the words there are "out of my dividend *Lay* for some petty principality," *i.e.* lay out of my dividend something for a principality. Clarke, who explains "endeavour to win popular affection," "strive to gain men's favour," quotes Baret, *Alvearie*, "To *laie for* a thing before it come, *prætendo*," but the context of his explanation does not bear out Clarke's version; nor, I think, does classical Latin authorise such a sense for *prætendo*. Schmidt gives "strive to entrap, to captivate, hearts."

117. *'Tis honour . . . odds*] The text as it stands seems pointless. For "most lands," Warburton gave "most hands," as an antithesis to "hearts" in the line above. Malone conjectured "most *lords*"; Mason, "my stains," and Jackson, "most *bands*." Possibly, "with most (or worst) *laws*."

118. *Soldiers . . . gods*] Pope trans-

SCENE VI.—*The Same. A Room of State in
Timon's House.*

*Music. Tables set out: Servants attending. Enter divers
Lords, Senators, and Others, at several doors.*

First Lord. The good time of day to you, sir.

Second Lord. I also wish it to you. I think this
honourable lord did but try us this other day.

First Lord. Upon that were my thoughts tiring when
we encountered: I hope it is not so low with 5
him as he made it seem in the trial of his
several friends.

Second Lord. It should not be, by the persuasion of
his new feasting.

First Lord. I should think so: he hath sent me an 10
earnest inviting, which many my near occasions
did urge me to put off; but he hath conjured me
beyond them, and I must needs appear.

Second Lord. In like manner was I in debt to my
importunate business, but he would not hear my 15

posed "Soldiers as little should brook,"
etc.

Scene VI.

4. *tiring*] eagerly busying them-
selves; from an old verb *tyrgan*, to
tear a prey, to seize and feed on
ravenously; cp. *Cymbeline*, III. iv.
97:

"when thou shalt be dis-
edged by her
That now thou *tirest* on";
Dekker, *Match me in London*, vol. iv.
p. 187, Pearson's Reprint:

"the vulture *tires*
Upon the eagle's nest";

Marlowe, *Dido*, v. p. 274, ed. Dyce:
"The grief that *tires* upon thine
inward soul!"

and *The Winter's Tale*, II. iii. 74,
"thou art woman-*tired*, unroosted."

8, 9. *It should . . . feasting*] it cer-
tainly cannot be, to judge, as we reason-
ably may, from, etc.

II. *many . . . occasions*] business of
many and urgent kinds; a transposi-
tion of the possessive adjective, as in
"dear my lord," "good my brother,"
etc. etc.

14, 15. *in debt . . . business*] owed
it to matters of a pressing nature that
I should attend to them.

excuse. I am sorry, when he sent to borrow of me, that my provision was out.

First Lord. I am sick of that grief too, as I understand how all things go.

Second Lord. Every man here's so. What would he have borrowed of you? 20

First Lord. A thousand pieces.

Second Lord. A thousand pieces!

First Lord. What of you?

Third Lord. He sent to me, sir,—Here he comes. 25

Enter TIMON and Attendants.

Tim. With all my heart, gentlemen both; and how fare you?

First Lord. Ever at the best, hearing well of your lordship.

Second Lord. The swallow follows not summer more willingly than we your lordship. 30

Tim. [*Aside.*] Nor more willingly leaves winter; such summer-birds are men.—Gentlemen, our dinner will not recompense this long stay: feast your ears with the music awhile, if they will fare so 35

17. *my provision was out*] my means were abroad, or, perhaps, had for the time run out.

18. *that grief*] *sc.* of having not been able to help him.

22. *pieces*] It is probably needless to try to give any sum as the equivalent of a "piece" here; but in Jonson's *Magnetic Lady*, iv. i., its value is a sovereign. Thus, punning on a noble and a mark, Compass says:

"Noble parson Palate,
Thou shalt be a mark advanced;
here is a *piece*";
i.e. the mark, 13s. 4d., added to the

noble, 6s. 8d., makes up the piece, £1.

28, 29. *hearing . . . lordship*] hearing that things are well with your lordship.

31. *willing*] willingly; but there is no need to alter to "willingly" merely because the next line has the adverbial inflexion.

35, 36. *if they . . . sound*] if they can be content with such harsh fare as the sound of the trumpet. Dyce reads, "harshly. O, the trumpets," etc., in this following Walker, except that the latter omits "O."

harshly o' the trumpet's sound; we shall to't presently.

First Lord. I hope it remains not unkindly with your lordship that I returned you an empty messenger.

Tim. O! sir, let it not trouble you. 40

Second Lord. My noble lord,—

Tim. Ah! my good friend, what cheer?

Second Lord. My most honourable lord, I am e'en sick of shame, that when your lordship this other day sent to me I was so unfortunate a beggar. 45

Tim. Think not on't, sir.

Second Lord. If you had sent but two hours before,—

Tim. Let it not cumber your better remembrance.

[*The banquet brought in*

Come, bring in all together.

Second Lord. All covered dishes! 50

First Lord. Royal cheer, I warrant you.

Third Lord. Doubt not that, if money and the season can yield it.

First Lord. How do you? What's the news?

Third Lord. Alcibiades is banished: hear you of it? 55

First and Second Lord. Alcibiades banished!

Third Lord. 'Tis so, be sure of it.

First Lord. How? how?

Second Lord. I pray you, upon what?

Tim. My worthy friends, will you draw near? 60

36, 37. *we shall . . . presently*] the banquet will be ready for us immediately.

39. *returned . . . messenger*] Cf. *Coriolanus*, v. i. 42.

45. *I was . . . beggar*] I was so unfortunate as to be quite out of pocket.

48. *Let it not . . . remembrance*] do

not allow such a matter to trouble your kind memory. Steevens points out that the comparative is here used for the positive, as so often in Shakespeare. But perhaps there is also the inference that his memory could find many other things better worth his remembering.

59. *upon what?*] *sc.* cause.

Third Lord. I'll tell you more anon. Here's a noble feast toward.

Second Lord. This is the old man still.

Third Lord. Will 't hold? will 't hold?

Second Lord. It does; but time will—and so— 65

Third Lord. I do conceive.

Tim. Each man to his stool, with that spur as he would to the lip of his mistress; your diet shall be in all places alike. Make not a city feast of it, to let the meat cool ere we can agree upon 70 the first place: sit, sit. The gods require our thanks.

You great benefactors, sprinkle our society with thankfulness. For your own gifts make yourselves praised: but reserve still to give, lest your 75 deities be despised. Lend to each man enough, that one need not lend to another; for were your godheads to borrow of men, men would forsake the gods. Make the meat be beloved more than the man that gives it. Let no assembly of 80 twenty be without a score of villains: if there sit twelve women at the table, let a dozen of them be—as they are. The rest of your fees,

62. *toward*] ready, at hand; cp. *Romeo and Juliet*, I. v. 124.

63. *This is . . . still*] this is the Timon we knew of old. Cp. *Julius Cæsar*, v. i. 63, "Old Cassius still."

67, 68. *with that . . . mistress*] as eagerly as he would to kiss his mistress.

69-71. *Make not . . . place*] "stand not upon the order of your" places.

70, 71. *agree . . . place*] agree which is to have the seat of dignity.

83. —as they are] Cp. *The Winter's*

Tale, I. ii. 218, "Sicilia is a so-forth."

83. *fees*] interpreted by those who retain the word either as "forfeits to your vengeance," or as "creatures holding their lives and properties in fee from you," a legal sense. Many editors adopt Hanmer's conjecture, "foes," which seems very tame. It is possible, I think, that we should read "the feces" ("the" being written "ye"); cp. Jonson. *The Magnetic Lady*, Induction, of spec-

O gods! the senators of Athens, together with
 the common tag of people, what is amiss in 85
 them, you gods, make suitable for destruction.
 For these my present friends, as they are to me
 nothing, so in nothing bless them, and to nothing
 are they welcome.

Uncover, dogs, and lap. 90
*[The dishes are uncovered and seen
 to be full of warm water.]*

Some speak. What does his lordship mean?

Some other. I know not.

Tim. May you a better feast never behold,
 You knot of mouth-friends! smoke and lukewarm water
 Is your perfection. This is Timon's last; 95
 Who, stuck and spangled with your flattery,

tators in a theatre, "Not the *feces* or grounds of your people that sit in the oblique caves and wedges of your house, your sinful sixpenny mechanics." So, again, figuratively in *The Alchemist*, iv. iii., and in Shirley's *Chabot*, iv. i. It is true of course that "*feces*" literally means "dregs," but the sarcasm would be all the more bitter if Timon was lumping together high and low as being equally refuse.

85. *tag*] an anonymous conjecture recorded by Rann, the folios reading "legge" or "leg." Cp. *Coriolanus*, III. i. 248, "Before the *tag* return"; *Julius Caesar*, I. ii. 260, "the *tag*-rag people"; Dekker, *If This be not a good Play*, etc., vol. iii. p. 325, Pearson's Reprint, "*tag* and rag, one with another"; and the old play of *Timon*, I. iii., "I am not . . . fagg end of the people." Some editors prefer Rowe's correction, "lag," which does not occur elsewhere in Shakespeare.

85, 86. *what is amiss* . . . *destruction*] This seems to mean not merely

what is amiss with them, but what is amiss "for destruction," implying that there was little in them that was not suitable for destruction.

88, 89. *so in nothing* . . . *welcome*] Perhaps these clauses might with advantage be transposed thus: "and to nothing are welcome, so in nothing bless them," omitting "they" before "welcome."

94. *mouth-friends*] Cp. *Troilus and Cressida*, v. i. 98.

94, 95. *smoke* . . . *perfection*] it would be flattery to liken you to smoke and lukewarm water.

96. *spangled*] Cp. *Taming of the Shrew*, iv. v. 31. Bacon uses the substantive "spang."

96. *with your flattery*] Warburton conjectured "with your" for "you with," and Walker "flattery" for "flatteries," of the folios. Those who retain the old text explain "flatteries" to mean the bounty which it had been mere flattery to bestow upon creatures so unworthy of it.

Washes it off, and sprinkles in your faces

[*Throwing the water in their faces.*

Your reeking villany. Live loath'd, and long,

Most smiling, smooth, detested parasites,

Courteous destroyers, affable wolves, meek bears, 100

You fools of fortune, trencher-friends, time's flies,

Cap-and-knee slaves, vapours, and minute-jacks!

Of man and beast the infinite malady

Crust you quite o'er! What! dost thou go?

Soft! take thy physic first,—thou too,—and thou:—

Stay, I will lend thee money, borrow none. 106

What! all in motion? Henceforth be no feast,

Whereat a villain's not a welcome guest.

101. *fools of fortune*] would ordinarily mean creatures who are the sport of fortune, but here apparently must be taken as empty-headed worshippers of fortune, with perhaps an allusion to the proverb, "Fortune favours fools."

101. *time's flies*] the summer "flies" of II. ii. 177, above.

102. *Cap-and-knee slaves*] Cp. 1 *Henry IV.* iv. iii. 68; *Coriolanus*, II. i. 77.

102. *vapours*] Daniel proposes "vampires," but to the immediate context a word conveying the idea of emptiness seems more suitable.

102. *minute-jacks*] probably an allusion to the jacks of the clock, automaton figures that struck the hours and quarters; cp. *Richard II.* v. v. 60. Schmidt says, "probably persons who change their mind every minute and are not to be trusted." In Middleton's *Blurt, Master Constable*, II. ii. 123, the page puns on the word "jack," "this is the night, nine the hour, and I the *jack* that gives warning," and here perhaps a similar quibble is intended.

103, 104. *Of man . . . o'er*] may every

loathsome disease to which man and beast are heirs, infinite as the number is, encrust your bodies! cp. *Hamlet*, I. v. 71-73:

"And a most instant tetter *bar'd*
about,

Most lazar-like, with vile and
loathsome *crust*

All my smooth body."

106. *Stay . . . none*] The money here can only be a figurative expression for what he throws at them. What that was is debated, for in the original there is no stage-direction here. Rowe inserted "Throws the dishes at them, and drives them out." Walker would prefer "Pelts them with stones," to accord with the last line of the scene. Fleay believes that nothing but warm water was thrown in their faces, and that the "stones" are taken from the old play, where they are painted to look like artichokes. The portion of the scene from line 111 to the end is rejected as spurious by the later editors, and the difficulty as to stones certainly makes it look like an interpolation. In this uncertainty I have omitted the stage-direction after line 106.

Burn, house! sink, Athens! henceforth hated be
Of Timon man and all humanity! [*Exit.* 110

Re-enter the Lords, Senators, etc.

First Lord. How now, my lords!

Second Lord. Know you the quality of Lord Timon's fury?

Third Lord. Push! did you see my cap?

Fourth Lord. I have lost my gown.

Third Lord. He's but a mad lord, and nought but 115
humour sways him. He gave me a jewel th'
other day, and now he has beat it out of my
hat: did you see my jewel?

Fourth Lord. Did you see my cap?

Second Lord. Here 'tis. 120

Fourth Lord. Here lies my gown.

First Lord. Let's make no stay.

Second Lord. Lord Timon's mad.

Third Lord. I feel't upon my bones.

Fourth Lord. One day he gives us diamonds, next day
stones. [*Exeunt*

ACT IV

SCENE I.—*Without the Walls of Athens.*

Enter TIMON.

Tim. Let me look back upon thee. O thou wall,
That girdlest in those wolves, dive in the earth,

2. *girdlest*] Rowe, *girdles* Ff.

113. *Push*] *i.g.* "pish."

116. *humour*] caprice.

And fence not Athens! Matrons, turn incontinent!
 Obedience fail in children! Slaves and fools,
 Pluck the grave wrinkled senate from the bench, 5
 And minister in their steads! To general filths
 Convert, o' the instant, green virginity!
 Do't in your parents' eyes! Bankrupts, hold fast;
 Rather than render back, out with your knives,
 And cut your trusters' throats! Bound servants,
 steal! 10

Large-handed robbers your grave masters are,
 And pill by law. Maid, to thy master's bed!
 Thy mistress is o' the brothel. Son of sixteen,
 Pluck the lined crutch from thy old limping sire,
 With it beat out his brains! Piety, and fear, 15
 Religion to the gods, peace, justice, truth,
 Domestic awe, night-rest, and neighbourhood,
 Instruction, manners, mysteries, and trades,
 Degrees, observances, customs, and laws,
 Decline to your confounding contraries, 20
 And yet confusion live! Plagues, incident to men,

6. *steads!* To . . . *filths*] Camb. Edd.; *steads:* to . . . *filths* Theobald conj.; *steads,* to . . . *Filths* Ff 1, 2. 8, 9. *fast;* Rather . . . *back, out*] Theobald (Anon. conj.); *fast* Rather . . . *backe;* out Ff 1, 2, 3.

6. *general filths*] common strumpets. For this abstract use of "filths," cp. *Lear*, IV. 2, 39, "*Filths* savour but themselves"; Marston, *The Scourge of Villainy*, III. 15, "Luxurio, left a scoff To leprous *filths*." Steevens strangely explains "common sewers."

12. *pill*] pillage; cp. *Richard II.* II. i. 246:

"The commons hath he *pill'd* with grievous taxes"; Marlowe, *Tamburlaine*, Pt. I., III. 3, "these *pill'ing* brigandines."

13. *is o' the brothel*] belongs to the brothel, is, so to speak, a daughter

of the house. With lines 13-21, "Son of sixteen . . . live!" cp. *Troilus and Cressida*, I. iii. 109 ff.

14. *lined*] padded.

17. *Domestic awe*] the respect due to parents.

18. *mysteries*] trades, callings; Lat. *ministerium*.

20. *Decline*] gradually sink down to.

20. *confounding contraries*] opposites that destroy each other; "confound" in this sense is frequent in Shakespeare.

21. *And yet . . . live*] Here "yet" was altered by Hanmer to "let," and

Your potent and infectious fevers heap
 On Athens, ripe for stroke! Thou cold sciatica,
 Cripple our senators, that their limbs may halt
 As lamely as their manners! Lust and liberty 25
 Creep in the minds and marrows of our youth,
 That 'gainst the stream of virtue they may strive,
 And drown themselves in riot! Itches, blains,
 Sow all the Athenian bosoms, and their crop
 Be general leprosy! Breath infect breath, 30
 That their society, as their friendship, may
 Be merely poison! Nothing I'll bear from thee
 But nakedness, thou detestable town!
 Take thou that too, with multiplying bans!
 Timon will to the woods; where he shall find 35
 The unkindest beast more kinder than mankind.
 The gods confound—hear me, you good gods all—
 The Athenians both within and out that wall!

most editors have followed his lead. To me, "yet," which would mean "and let confusion *still* live," seems more forcible. Johnson explains, "though by such confusion all things seem to hasten to dissolution, yet let not dissolution come, but the miseries of *confusion* continue." Delius retains "yet."

23. *cold sciatica*] possibly as being sometimes due to cold; in *Measure for Measure*, I. ii. 59, and Chapman, *The Widow's Tears*, one of the sequelae of syphilis.

25. *liberty*] libertinism, licentiousness; cp. *Measure for Measure*, I. ii. 129, I. iii. 29; *Hamlet*, II. i. 24, 32. So, "liberal" frequently in Shakespeare for "wanton," "licentious."

28. *blains*] sores on the extremities, due to cold and imperfect circulation of the blood.

32. *merely poison*] poison, and nothing but poison.

33. *detestable*] accented on the first syllable, as always in Shakespeare.

34. *Take . . . too*] Said as he throws away something, probably part of his clothing.

34. *bans*] curses; whether "multiplying" means "accumulated" (Steevens), or curses that breed and so multiply, is perhaps doubtful.

35. *shall find*] is certain to find.

36. *more kinder*] the frequent double comparative. In *unkindest*, *kinder*, *mankind*, there is perhaps a play upon the two senses of "kind."

38. *within and out*] *i.e.* within and without; an ellipsis similar to that of the adverbial inflection when two adverbs are conjoined. Cp. Jonson, *Catiline*, II. i.:

"And must be borne;

Both *with and out*, they think"; *i.e.* both with and without.

And grant, as Timon grows, his hate may grow
 To the whole race of mankind, high and low ! 40
 Amen. [Exit.

SCENE II.—*Athens. A Room in Timon's House.*

Enter FLAVIUS, with two or three Servants.

First Serv. Hear you, master steward ! where's our
 master ?

Are we undone ? cast off ? nothing remaining ?

Flav. Alack ! my fellows, what should I say to you ?
 Let me be recorded by the righteous gods,
 I am as poor as you.

First Serv. Such a house broke ! 5
 So noble a master fall'n ! All gone, and not
 One friend to take his fortune by the arm,
 And go along with him !

Second Serv. As we do turn our backs
 From our companion thrown into his grave,
 So his familiars to his buried fortunes 10
 Slink all away, leave their false vows with him,
 Like empty purses pick'd ; and his poor self,
 A dedicated beggar to the air,

3. *Alack*] According to Skeat, either a corruption of "ah ! lord," or to be referred to M. E. "lak," signifying loss, failure, etc., the word thus meaning "ah ! failure," or "ah ! a loss."

3. *should I*] can I possibly.

4, 5. *Let me . . . you*] A blending of two constructions—(1) let me be regarded as being poor as you ; (2) let it be recorded of me that I am poor, etc.

9, 10. *From our . . . fortunes*] Hamner gave "From our . . . from

his," etc., which Dyce adopts. Mason conjectured that "From" and "to" should be transposed, and this Staunton approves but does not edit. To me no change seems necessary. "To turn from" is of course common, and "his familiars to" may surely mean those his former friends who, as having been such friends, are so well aware of his fallen fortunes. Delius retains the old reading in this sense.

13. *A dedicated . . . air*] a beggar devoted by fortune to a homeless life.

With his disease of all-shunn'd poverty,
Walks, like contempt, alone. More of our fellows. 15

Enter other Servants.

Flav. All broken implements of a ruin'd house.

Third Serv. Yet do our hearts wear Timon's livery;
That see I by our faces; we are fellows still,
Serving alike in sorrow: leak'd is our bark,
And we, poor mates, stand on the dying deck, 20
Hearing the surges threat: we must all part
Into this sea of air.

Flav. Good fellows all,
The latest of my wealth I'll share amongst you.
Wherever we shall meet, for Timon's sake
Let's yet be fellows; let's shake our heads, and
say, 25
As 'twere a knell unto our master's fortunes,
"We have seen better days." Let each take some;
[*Giving them money.*
Nay, put out all your hands. Not one word more:
Thus part we rich in sorrow, parting poor.

[*They embrace, and part several ways.*

O, the fierce wretchedness that glory brings us! 30
Who would not wish to be from wealth exempt,
Since riches point to misery and contempt?

15. *like contempt*] the very impersonation of contempt.

20. *the dying deck*] the deck where all is death.

22. *Into . . . air*] "that into which the soul, freighting his wrecked bark, the body, must at length take its flight" (Ingleby, *The Still Lion*, p. 87). For "part" = depart, cp. *Richard III.* II. i. 5:

"And now in peace my soul shall part to heaven."

25. *Let's . . . fellows*] so the servant of Aufidius, *Coriolanus*, IV. v. 194, "Come, we are fellows and friends."

30. *fierce*] immoderate, violent; cp. *Henry VIII.* I. i. 54, "*fierce vanities*"; Jonson, *The Poetaster*, V. i., "*fierce credulity*"; *id. Sejanus*, V. x., "*fierce flattery*."

Who'd be so mock'd with glory? or to live
 But in a dream of friendship?
 To have his pomp and all what state compounds 35
 But only painted, like his varnish'd friends?
 Poor honest lord! brought low by his own heart,
 Undone by goodness. Strange, unusual blood,
 When man's worst sin is he does too much good!
 Who then dares to be half so kind again? 40
 For bounty, that makes gods, does still mar men.
 My dearest lord, bless'd, to be most accursed,
 Rich, only to be wretched, thy great fortunes
 Are made thy chief afflictions. Alas! kind lord;
 He's flung in rage from this ingrateful seat 45
 Of monstrous friends;
 Nor has he with him to supply his life,
 Or that which can command it.
 I'll follow and inquire him out:
 I'll ever serve his mind with my best will; 50
 Whilst I have gold I'll be his steward still. [Exit.

33. *or to live*] elliptical, would choose to, etc. For the omission and after the insertion of "to," see Abbott, *S. G.*, § 350. Here "would be" is in effect "desires to be," the original sense of "would."

35. *and all . . . compounds*] Walker conjectures "comprehends" for "compounds," omitting "what," and Grant White "that" for "what." I suggest "all that state comprehends," a form of the word quoted in the *New English Dictionary*, from R. Carew's *Tasso*, 1594:

"He well comprehends:
 Man findes no faith where God receives a nay."

37. *heart*] generous instincts.

38. *blood*] nature, disposition; frequent in Shakespeare.

42. *to be*] with the result of being.

45. *seat*] residence, resort.

47. *Nor has . . . life*] nor has he the wherewithal to sustain life.

48. *it sc.* the means of supplying his livelihood. From line 30 to the end of the scene, most modern editors deny Shakespeare's authorship. The lines perhaps have no sure stamp of the poet's coinage, but they resemble in tone lines 109-121 of *Lear*, III. vi., a passage the genuineness of which Craig defends, referring to *Coriolanus*, II. iii. 120-131; *Othello*, I. iii. 210-220; *Macbeth*, V. iv. 16-21, and pointing out that the speaker of such sententious passages generally falls into rhyme.

SCENE III.—*Woods and Cave, near the Sea-shore.**Enter TIMON from the Cave.*

Tim. O blessed breeding sun! draw from the earth
 Rotten humidity; below thy sister's orb
 Infect the air! Twinn'd brothers of one womb,
 Whose procreation, residence, and birth,
 Scarce is dividant, touch them with several fortunes, 5
 The greater scorns the lesser: not nature,
 To whom all sores lay siege, can bear great fortune,
 But by contempt of nature.
 Raise me this beggar, and deny't that lord;

1. *blessed breeding*] Dyce edits Walker's conjecture, "blessed-breed-ing."

2. *Rotten humidity*] probably damp causing rot, as Rolfe takes it, quoting *The Rape of Lucrece*, 778:

"With rotten damp ravish the morning air."

2, 3. *below . . . air*] References to the "watery" moon are frequent in Shakespeare, and in *Othello*, v. ii. 110, 111, her coming nearer to the earth than usual is supposed to cause madness. So here perhaps her watery nature and her neighbourhood to the earth are alluded to, baleful influences of the sun being invoked to even closer proximity to the earth.

5. *dividant*] divisible. Hudson compares "credent" = credible, *The Winter's Tale*, i. ii. 142, and "intrenchant" = not to be cut, *Macbeth*, v. viii. 9.

5. *touch*] as in iii. iii. 6, above, of the touchstone.

5. *several*] different.

6-8. *not nature . . . nature*] in the former case "nature" means "human nature," in the latter, "beings of a like nature." Johnson explains "nature To whom all sores lay siege" as "human nature besieged as it is

by misery"; Clarke, "human nature liable to the assaults of every misfortune"; Mason, "beings reduced to the utmost extremity"; Hudson, "even those whom wretchedness has pressed upon most heavily." I do not think that Shakespeare is here speaking of miseries, misfortunes, wretchedness, whether threatened or endured. Rather, among the sores which lay siege to nature is the sore of sudden prosperity, a worse imposthume than adversity of whatever kind. Cp. below, lines 76, 77:

"*Alcib.* I have heard in some sort of thy miseries.

Tim. Thou saw'st them when I had prosperity."

9. *deny't that lord*] be less kind in your treatment of that lord; "it," used indefinitely. Malone compares *Othello*, iii. iv. 64, where "he" refers to "wife" implied in "wive," and Rolfe, *Love's Labour's Lost*, i. i. 23, where "it" refers to the promise implied in the preceding clause. Of modern editors, Dyce, Delius, Clarke, Rolfe, and the Cambridge Editors retain the old text. The conjectures are many: "denude," "degrade," "deprive," "devest," "decline," "demit," "deject," "deknight."

The senator shall bear contempt hereditary, 10
 The beggar native honour.
 It is the pasture lards the rother's sides,
 The want that makes him lean. Who dares, who
 dares,
 In purity of manhood stand upright,
 And say "This man's a flatterer"? if one be, 15
 So are they all; for every guise of fortune
 Is smooth'd by that below: the learned pate
 Ducks to the golden fool: all is oblique;
 There's nothing level in our cursed natures

10, 11. *The senator . . . honour*] the senator will as a consequence (shall) submit to contempt as though it were his proper heritage, the beggar wear honour as though born to it.

12. *lards*] makes fat: cp. 1 *Henry IV.* II. ii. 116, and, figuratively, Marlowe, *Edward II.* p. 193/2, ed. Dyce:

"a short Italian hooded cloak,
Larded with pearl."

12. *rother's*] Singer's [or rather Collier MS] brilliant emendation for "brother's." "A *rother* is a horned beast; oxen and cows are *rothers*. In the statute-book and in Golding's *Ovid* this expression is used—'Herds of *rother* beasts.' In Huloet's *Dictionary* we find—'*Rother* beast, *Juvenicus*,' and in Holloway's *General Provincial Dictionary* it is stated that there is a market in Stratford-on-Avon called 'the *rother* market.' This latter point brings the word home to Shakespeare's own knowledge and familiar use . . ." (Clarke). Dyce quotes Kersey's *Dictionary* also as having "*Rother-Beasts*" and "*Rother* soil, the Soil or Dung of such Cattel."

13-15. *Who dares . . . flatterer?*] Where is the man who, in assured consciousness of his purity of motive and uprightness of conduct, dares to point to another as being a flatterer?

16. *guise*] step, gradation; here the person standing on that step. Cp. *Othello*, I. iii. 200:

"Which as a *guise* or step, may help these lovers

Into your favour";

and *Twelfth Night*, III. i. 135:

"*Olivia*. That's a degree to love.
Viola. No, not a *guise*."

17. *smooth'd*] humoured by flattery; cp. *Richard III.* I. iii. 48:

"Because I cannot flatter and speak fair,

Smile in men's faces, *smooth*, deceive, and cog."

On *Lear*, II. ii. 81, "*smooth* every passion That in the natures of their lords rebel," Craig quotes Ford, *Love's Sacrifice*, I. i., "till then, *smooth* her up that he is a man overjoyed with the report."

18. *Ducks*] bows the head; cp. *Lear*, II. ii. 109, "twenty silly *ducking* observants."

18. *oblique*] awry. The folios give "All's" (or "Alls") "*oblique*" or "*obliquy*." The reading in the text is Pope's. Lettsom conjectures "*all*, all's oblique." I am not convinced that Shakespeare did not here coin "*obliquy*" for "*obliquity*."

19. *level*] direct, straightforward; cp. *Hamlet*, IV. v. 151.

But direct villany. Therefore, be abhorr'd 20
 All feasts, societies, and throngs of men!
 His semblable, yea, himself, Timon disdains:
 Destruction fang mankind! Earth, yield me roots!

[Digging.

Who seeks for better of thee, sauce his palate
 With thy most operant poison! What is here? 25
 Gold! yellow, glittering, precious gold! No, gods,
 I am no idle votarist. Roots, you clear heavens!
 Thus much of this will make black white, foul
 fair,
 Wrong right, base noble, old young, coward valiant.
 Ha! you gods, why this? What this, you gods?
 Why, this 30

Will lug your priests and servants from your sides,
 Pluck stout men's pillows from below their heads:
 This yellow slave
 Will knit and break religions; bless the accurs'd;
 Make the hoar leprosy ador'd; place thieves, 35
 And give them title, knee, and approbation,

20. *direct*] accented on the first syllable, as in *Othello*, I. ii. 86.

22. *His semblable*] Cp. *Hamlet*, v. ii. 124, and Holland's *Plinie*, p. 7, ed. 1601, "The Moone by her interposition bereaveth the earth of the sun's raies, and the earth again does the *semblable* by the moon."

23. *fang*] tear with its fangs. Craig compares Dekker and Webster, *Northward Ho!* I. i. : "he's in the law's clutches; you see he's *fang'd*."

25. *operant*] active; cp. *Hamlet*, III. ii. 184.

27. *no idle votarist*] no insincere worshipper who prays for one thing, but desires another.

27. *clear heavens*] pure gods; cp. *Lear*, IV. vi. 73, "the *clearest* gods."

32. *Pluck . . . heads*] "*i.e.* men who have strength yet to struggle with their distemper. This alludes to the old custom of drawing away the pillow from under the heads of men in their last agonies, to make their departure easier" (Warburton). Cp. Jonson, *Volpone*, II. iii. :

"'Tis but to *pluck the pillow from his head*,
 And he is throttled."

34. *Will knit . . . religions*] will bind men together or divorce them even in such a matter as religion.

35. *the hoar leprosy*] Cp. 2 Kings v. 27, "And he went out from his presence, *a leper as white as snow*."

35. *place*] give place, position, to.

With senators on the bench; this is it
 That makes the wappen'd widow wed again;
 She, whom the spital-house and ulcerous sores
 Would cast the gorge at, this embalms and spices 40
 To the April day again. Come, damned earth,
 Thou common whore of mankind, that putt'st
 odds

Among the rout of nations, I will make thee
 Do thy right nature.

[*March afar off.*

Ha! a drum? Thou'rt quick,

But yet I'll bury thee: thou'lt go, strong thief, 45
 When gouty keepers of thee cannot stand:

Nay, stay thou out for earnest. [*Keeping some gold.*

38. *wappen'd*] or "wapper'd," is explained as over-worn, stale. Nares cites Grose's *Prov. Glos.*, where it is given as a Gloucestershire word = "Restless or fatigued. Spoken of a sick person"; and quotes *The Mirror for Magistrates*:

"But still he stode to set his face awrye,
 And *wapping* turn'd up his white of eye."

Cp. *The Two Noble Kinsmen*, v. iv. 10: "Young and *unwapper'd*, not halting under crimes."

39-41. *She, whom . . . again*] her, from whom patients in hospitals and sufferers from ulcerous sores would turn with loathing, gold, as though a preservative, makes fresh as an April day. Gifford, on *Every Man in his Humour*, i. ii., distinguishes between "spitals" for patients generally, and "spittles" for lazars and syphilitic patients. Cp. Dekker, *The Honest Whore*, Pt. II. vol. ii. p. 176, Pearson's Reprint, "Do you take me for a *spittle whore*?"; Massinger, *The Fatal Dowry*, III. i., "a *spittle sinner*."

43. *rout*] here in a contemptuous sense, almost = rabble. Cp. Marlowe,

Edward II. p. 204, ed. Dyce, "A ranker *rout* of rebels never was."

44. *Do . . . nature*] Johnson explains, "lie in the earth where nature laid thee." Surely the "right nature" of "the common whore of mankind" is to "put odds . . . of nations," and that Timon intends so to use his gold is shown by his injunctions to the courtesans. It would be doing nothing by being buried, and his haste to hide it is prompted by his not knowing whose approach is heralded by the beat of drum.

44. *quick*] a quibble.

45. *thou'lt go*] you will be able to walk; cp. *Lear*, i. iv. 34, "Ride more than thou *goest*"; III. ii. 94, "*going* shall be used with feet."

47. *earnest*] handsel, pledge. "The *z* is excrescent . . . M. E. *Ernes* . . . Prov. Eng. *arles-penny*, an earnest-penny, where *arles* = *arnes* = *ernes*" (Skeat, *Ety. Dict.*). Cp. Dekker, *The Gentle Craft*, vol. i. p. 28, Pearson's Reprint, "twenty porpentines as an *earnest-penny*"; and figuratively Ford, *Love's Sacrifice*, II. ii.:

"The *earnest-penny* of a love so fervent."

Enter ALCIBIADES, *with drum and fife, in warlike manner*; PHRYNIA and TIMANDRA.

Alcib. What art thou there? speak.

Tim. A beast, as thou art. The canker gnaw thy heart,
For showing me again the eyes of man!

Alcib. What is thy name? Is man so hateful to thee 50
That art thyself a man?

Tim. I am misanthropos, and hate mankind.
For thy part, I do wish thou wert a dog,
That I might love thee something.

Alcib. I know thee well;
But in thy fortunes am unlearn'd and strange. 55

Tim. I know thee too; and more than that I know thee
I not desire to know. Follow thy drum;
With man's blood paint the ground, gules, gules;
Religious canons, civil laws are cruel;
Then what should war be? This fell whore of thine 60
Hath in her more destruction than thy sword,
For all her cherubin look.

47. Stage - Direction. *Timandra*] One of Alcibiades's mistresses. Plutarch (*North*, ed. Skeat, p. 304) says, "Now when they had left him, Timandra took his body, which she wrapped up in the best linen she had, and buried him as honourably as she could possible, with such things as she had, and could get together . . ."

48. *The canker*] "the" emphatic, the canker *par excellence*. Shakespeare does not elsewhere use the word figuratively in this absolute sense, but defines it by another substantive. Possibly he had in his mind "the foul Naples canker" of Marston's *Scourge of Villainy*, I. 22.

54. *something*] somewhat.

55. *strange*] unacquainted.

58. *gules*] the heraldic term for "red." Cp. *Hamlet*, II. ii. 479; Middleton's *The Spanish Gipsy*, III. iii. 71-73:

"White paper,
This should be innocence; these
letters *gules*
Should be the honest oracles of re-
venge."

In Heywood, *The Iron Age*, vol. iii. p. 357, Pearson's Reprint, we have the word as a verb:

"till . . . Hecub's reverend
locks

Be *gul'd* in slaughter."

60. *should . . . be*] can possibly be,
is bound to be.

62. *cherubin look*] look like a young

Phry.

Thy lips rot off!

Tim. I will not kiss thee; then the rot returns

To thine own lips again.

Alcib. How came the noble Timon to this change? 65

Tim. As the moon does, by wanting light to give:

But then renew I could not like the moon;

There were no suns to borrow of.

Alcib. Noble Timon, what friendship may I do thee?

Tim. None, but to maintain my opinion. 70

Alcib. What is it, Timon?

Tim. Promise me friendship, but perform none: if
thou wilt not promise, the gods plague thee,
for thou art a man! if thou dost perform, con-
found thee, for thou art a man! 75

Alcib. I have heard in some sort of thy miseries.

Tim. Thou saw'st them, when I had prosperity.

Alcib. I see them now; then what a blessed time.

Tim. As thine is now, held with a brace of harlots.

Timan. Is this the Athenian minion whom the world 80
Voiced so regardfully?

angel. Both "cherubin" and "cheru-
bim" are properly a plural form.

63, 64. *then the rot . . . again*] "This alludes to an opinion in former times, generally prevalent, that the venereal infection transmitted to another, left the infector free. I will not, says Timon, take the rot from thy lips, by kissing thee" (Johnson).

67. *But then . . . moon*] here of course of the waxing and waning of the moon, a slightly different sense from that of III. iv. 12, above, of the sun's course being longer in summer than in winter.

67. *renew*] intransitively, become new, with possibly an allusion to the renewal of bonds.

70. *None, . . . opinion*] none except to prove by your actions the truth of the opinion I hold of mankind.

74, 75. *for thou . . . man*] *sc.* and therefore deserve to be plagued by men, whatever your conduct may be; promise or not, perform or not, my curses will be equally deserved.

79. *held with*] you being embraced by. Or is the meaning "spent in the company of," etc., *held* referring to *time*? In *The Merchant of Venice*, v. i. 127, we have, "We should *hold* day with the Antipodes," *i.e.* enjoy daylight.

80. *minion*] Fr. *mignon*, darling.

81. *Voiced so regardfully*] acclaimed with such honour.

Tim. Art thou Timandra?

Timan. Yes.

Tim. Be a whore still; they love thee not that use thee;
Give them diseases, leaving with thee their lust.
Make use of thy salt hours; season the slaves
For tubs and baths; bring down rose-cheeked youth 85
To the tub-fast and the diet.

Timan. Hang thee, monster!

Alcib. Pardon him, sweet Timandra, for his wits
Are drown'd and lost in his calamities.
I have but little gold of late, brave Timon,
The want whereof doth daily make revolt 90
In my penurious band: I have heard and griev'd
How cursed Athens, mindless of thy worth,
Forgetting thy great deeds, when neighbour states,
But for thy sword and fortune, trod upon them,—

Tim. I prithee, beat thy drum, and get thee gone. 95

Alcib. I am thy friend, and pity thee, dear Timon.

Tim. How dost thou pity him whom thou dost trouble?
I had rather be alone.

Alcib. Why, fare thee well:
Here is some gold for thee.

Tim. Keep it, I cannot eat it.

Alcib. When I have laid proud Athens on a heap,— 100

82. *they love . . . thee*] *sc.* and therefore you cannot be blamed for diseasing them.

83. *leaving . . . lust*] while they on their part leave, etc.

84. *salt*] salacious; cp. *Othello*, II. i. 244; *Antony and Cleopatra*, II. i. 121.

84, 85. *season . . . baths*] make them fit for that treatment which their lust will render necessary. See note on II. ii. 72, 73, above.

91. *penurious*] suffering from extreme want; now more commonly used in the sense of "niggardly."

92. *mindless*] unmindful.

94. *trod*] the full thought would be "trod upon them, or would have done so, if it had not been for," etc.

100. *laid . . . heap*] made it one heap of ruin; cp. *Henry V.* v. ii. 39.

Tim. Warr'st thou 'gainst Athens?

Alcib. Ay, Timon, and have cause.

Tim. The gods confound them all in thy conquest,
And thee after, when thou hast conquer'd!

Alcib. Why me, Timon?

Tim. That by killing of villains

Thou wast born to conquer my country. 105

Put up thy gold: go on,—here's gold,—go on;

Be as a planetary plague, when Jove

Will o'er some high-vic'd city hang his poison

In the sick air: let not thy sword skip one.

Pity not honour'd age for his white beard; 110

He is an usurer: strike me the counterfeit matron;

It is her habit only that is honest,

Herself's a bawd: let not the virgin's cheek

Make soft thy trenchant sword; for those milk-
paps,

That through the window-bars bore at men's eyes, 115

101-105. *Warr'st . . . country*] The metre of these lines is rugged almost beyond the possibility of their having so come from Shakespeare's pen. Walker, making "*Warr'st . . . Athens?*" a line in itself, ends them with "*them*" . . . "*when*" . . . "*killing*" . . . "*country*," and suggests some such word as "*scourge*" in line 105 for "*conquer*," which, he says, is not the word required here. The repetition of "*conquest*," "*conquer'd*," "*conquer*," can hardly be right. It would be easy, with Pope, to rectify line 103 by reading, "*And after, thee, when thou hast conquer'd*," but this would help us little. In line 105, Hanmer gave "*make conquest of thy country*"; Capell, "*conquer thy own country*"; and Kinnear conjectured "*confound my countrymen*."

107. *a planetary plague*] Cp. *Troilus and Cressida*, I. iii. 95-97:

"but when the planets
In evil mixture to disorder wander,
What plagues and what portents
. . . !"

The references to the malignity of planets abound in literature of the period, as was natural in an age which still firmly believed in astrology.

108. *Will*] is determined to.

109. *sick*] that thus becomes infected; proleptic.

112. *habit*] dress and appearance.

115. *window-bars*] Johnson's happy emendation of "*window Barne*," which, however, he strangely explained of the virgin showing her bosom through the lattice of her chamber. "*The window-bars*" in question meant the cross-bars or lattice-work, as we see it in the Swiss women's dress, across the breasts. In modern times these bars have always a bodice of satin, muslin,

Are not within the leaf of pity writ,
 But set them down horrible traitors: spare not the
 babe,
 Whose dimpled smiles from fools exhaust their
 mercy;
 Think it a bastard, whom the oracle
 Hath doubtfully pronounc'd thy throat shall cut, 120
 And mince it sans remorse: swear against objects;
 Put armour on thine ears and on thine eyes,
 Whose proof, nor yells of mothers, maids, nor babes,
 Nor sight of priests in holy vestments bleeding,
 Shall pierce a jot. There's gold to pay thy soldiers:
 Make large confusion; and, thy fury spent, 126
 Confounded be thyself! Speak not, be gone.

Alcib. Hast thou gold yet? I'll take the gold thou giv'st
 me,
 Not all thy counsel.

or other material, beneath them; at one period they crossed the nude bosom" (Staunton). Cp. *The Winter's Tale*, iv. iv. 211, "he so chants to the sleeve-hand and the work about the square on 't," where Tollet quotes from Fairfax's translation of Tasso's *Gerusalemme*, xii. 64:

"Between her breasts the cruel
 weapon rives

Her curious square, emboss'd with
 swelling gold."

116. *Are not . . . writ*] are not among those whom the teaching of mercy bids us spare.

118. *exhaust*] draw out, compel.

120. *doubtfully*] in ambiguous language.

120. *thy . . . cut*] Johnson sees an allusion to the story of Oedipus, but he was not a bastard and the oracle said nothing about cutting throats.

121. *swear against objects*] It is easy enough to say, as so many editors

agree in saying, that "objects" means "*tender* objects." Such an axe would cut any knot. It is true that in *Troilus and Cressida*, iv. v. 106, we have:

"For Hector in his blaze of wrath
 subscribes

To *tender* objects";

but no instance has been cited, or ever can be cited, in proof that "objects" alone is equivalent to "tender objects." Hanmer reads "*'gainst all* objects"; Farmer conjectured "abstracts"; Becket, "audits"; Gould, "shrieks." I suggest "*against weak* objects," omitting "swear," and removing the stop after "objects," those being the mothers, maids, etc., that Timon goes on to enumerate.

123. *Whose proof*] sc. of the armour; "armour of proof" is armour that has been "proved," or subjected to rigorous trial, in the manufactory before being issued for use.

Tim. Dost thou, or dost thou not, heaven's curse upon thee! 130

Phr., Timan. Give us some gold, good Timon: hast thou more?

Tim. Enough to make a whore forswear her trade,
And to make whores, a bawd. Hold up, you sluts,
Your aprons mountant: you are not oathable,
Although, I know, you'll swear, terribly swear 135
Into strong shudders and to heavenly agues
The immortal gods that hear you; spare your
oaths,
I'll trust to your conditions: be whores still;
And he whose pious breath seeks to convert you,
Be strong in whore, allure him, burn him up; 140
Let your close fire predominate his smoke,
And be no turncoats: yet may your pains, six
months,
Be quite contrary: and thatch your poor thin roofs

133. *And to . . . bawd*] This is generally explained, "and enough to make a bawd leave making whores." Theobald edited Warburton's conjecture, "whole a bawd"; Hammer, "whores abundant"; and Collier, "whores abhorred," though why plenteousness of gold should effect this he does not say. I believe that "to make," in line 133, has been caught from the line above, and that we should read "forsake," *i.e.* enough to make whores forswear their trade and to make a bawd forsake whores.

134. *mountant*] an imitation of heraldic language.

134. *oathable*] to be believed on your oath.

138. *conditions*] possibly here "vocations," "professions"; though the word is of course more frequent in Shakespeare for "disposition."

141. *close*] is generally explained as "secret," a sense it so often has; here I think it means "concentrated," in antithesis to the "pious breath" of him who may seek to convert them.

142, 143. *yet may . . . contrary*] Whether from a feeling of delicacy, or because they think the meaning too plain to be misunderstood, modern editors pass this passage over in silence. Warburton says: "This is obscure, partly from the ambiguity of the word *pains*, and partly from the generality of the expression. The meaning is this: he had said before, follow constantly your trade of debauchery: that is (says he) for six months in the year. The other six be employed in quite contrary pains and labours, namely, in the severe discipline necessary for the repair of those disorders that your debaucheries occasion

With burdens of the dead; some that were hang'd,
 No matter; wear them, betray with them: whore still;
 Paint till a horse may mire upon your face: 146
 A pox of wrinkles!

Phr. and Timan. Well, more gold. What then?

Believe't that we'll do any thing for gold.

in order to fit you anew to the trade; and thus let the whole year be spent in these different occupations. On this account he goes on and says, 'Make false hair,' etc." But Timon has neither said nor implied that they were to follow their trade for six months only; and I utterly refuse to believe that any such flabby, inept, and irrelevant a sentiment as Warburton evolves can have come from Shakespeare. Johnson says that Timon wishes "they may do all possible mischief and yet take *pains six months* of the year in vain." Steevens believes the words to mean, "Yet for half the year at least, may you suffer such punishment as is inflicted on harlots in houses of correction." The two last commentators seem to me as wide of the mark as Warburton; the copulative "and thatch" is by itself almost enough to show that such interpretations are wrong. *I do not believe that any imprecation upon the courtesans is to be found here.* The whole passage is a fierce injunction laid upon them to persevere in the methods and devices by the help of which they of the trade propagate disease, just as a little earlier Alcibiades, and, a little later, the thieves are urged to be ruthless in their several pursuits: and in the last six lines of the speech Timon is especially emphasising the devices of painting and wearing false hair. Putting, then, a colon after *smoke*, I would read, "yet may your *paint-siz'd mouths* Beguile contrary," etc., *i.e.* may you still continue to beguile men to their destruction by the flatteries of your paint-bedaubed mouths; just as immediately before he warned them against being turned from their profession by "pious breath," and as he

immediately afterwards bids them "betray" men with their false hair, no matter whence obtained. In *Hamlet*, II. ii. 484, we have:

"And thus o'er-sized with coagulate gore";

and in *The Two Noble Kinsmen*, I. i. 99, "th' blood-siz'd field." Cp. also *Hamlet*, III. i. 51:

"The harlot's cheek beautied with plastering art."

In *Love's Labour's Lost*, v. ii. 135:

"so shall your loves

Woo contrary, deceived by these removes,"

"contrary" is an adverb, and the sense of "Woo contrary" is that of leading and being led astray, though not, as here, to any bad purpose. For "contrary" accented on the penultimate, cf. *Winter's Tale*, v. i. 45, *King John*, iv. ii. 198. The conjectures on the passage recorded in the Cambridge Shakespeare are as follows:—For "pains, six months," Becket, "pain-sick months"; Lloyd, "pale-sick mouths"; for "six months," Hanmer, "exterior"; Keightley, "six months thence"; for "six months, Be quite contrary," Kinnear, "within Six months, requite you contrary"; for "contrary," Johnson, "contraried." The second folio has "mouths" for "months."

144. *With burdens . . . dead* false hair taken from dead bodies. Shakespeare repeatedly refers with disgust to the fashion of wearing false hair.

146. *may mire*! *sc.* without washing off the thick paint upon them.

147. *A pox of wrinkles*! wrinkles be hanged! paint so that such things will be impossible.

Tim. Consumptions sow

150

In hollow bones of man; strike their sharp shins,
And mar men's spurring. Crack the lawyer's voice,
That he may never more false title plead,
Nor sound his quilllets shrilly: hoar the flamen,
That scolds against the quality of flesh,
And not believes himself: down with the nose,

155

151. *hollow . . . sharp*] both words seem to be used proleptically; bones that would be hollowed, and shins that would be attenuated, by the disease conveyed to them. Dr. Bucknill (*Shakespeare's Medical Knowledge*, pp. 250, 251) says of the former, "It seems most probable that 'consumptions in the hollow bones' means disease of the bones of the cranium, which form that which may essentially be called, the hollow bone of the body. Disease of these bones we know to have been terribly frequent in the olden time, when the treatment of syphilis consisted mainly in the administration of mercury." I do not of course dispute Dr. Bucknill's professional knowledge, but here the question is of grammatical construction, and, further, if the hollow bone of the cranium had been meant, I think that Shakespeare, coupling it with "shins," would have been more specific in his statement. In regard to "shins," Dr. Bucknill believes that reference is made to painful nodes on the shin bones formed by the same disease.

152. *Crack . . . voice*] Here, says Dr. Bucknill, the reference is to "venereal ulcerations of the larynx."

154. *quilllets*] subtle distinctions, legal quibbles; originally the Latin *quidlibet*, as *quoddit* from *quodlibet*, and *quiddity* from *quid*. Cp. Middleton, *A Trick to Catch, etc.*, i. i. 11, "swallowed in the quicksands of law-quilllets."

154. *hoar the flamen*] "The priest," says Dr. Bucknill, "is made to bear the mark of infamy still more in public,

in the white scaly disease to which Timon, in the earlier part of the scene, applies the very same epithet, 'hoar,' old English for white, as hoarfrost. . . ." And Schmidt explains "hoar" by "make rotten." I doubt such interpretation, and Shakespeare's repeated reference to leprous disease. Rather, I think, the reference is to the premature white hairs due to the disease. In the *Choephori* of Aeschylus, 278-282, there is mention of "white temples" as the result of a similar disease:

τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μη-
νίματα (μειλίγματα, Med.)
βροτῶν πιφαύσκων εἶπε, τὰς δ' αἰνῶν
νόσους,
σαρκῶν ἐπαμβατήρας ἀγρίαις γνά-
θοις
λειχῆνας ἐξέσθοντας ἀρχαίαν φύσιν·
λευκάς δὲ κόρσας τῇδ' ἐπαντέλλειν
νόσῳ.

Here the *λειχῆνες ἐπαμβατήρες* corresponds with the "consumptions," and the *λευκαὶ κόρσαι* are the same sequelae.

154. *flamen*] the priest of a particular god; as the names of the *dramatis personæ* are mainly Roman, so here Shakespeare has the title of a Roman priest. Similarly, in Heywood's *Iron Age*, iv. i., though the scene is Troy, we have, "on to Apollo's shrine, The flamen stays."

155, 156. *That scolds . . . himself*] that is angry when the flesh of the victim refuses to give a good omen (as by not burning freely, sputtering, etc.), and yet has no belief in the rites he is performing.

Down with it flat; take the bridge quite away
Of him that, his particular to foresee,
Smells from the general weal: make curl'd-pate
ruffians bald;

And let the unscarr'd braggarts of the war 160
Derive some pain from you: plague all,
That your activity may defeat and quell
The source of all erection. There's more gold;
Do you damn others, and let this damn you,
And ditches grave you all! 165

Phr., Timon. More counsel with more money, bounteous
Timon.

Tim. More whore, more mischief first; I have given you
earnest.

Alcib. Strike up the drum towards Athens! Farewell,
Timon:

If I thrive well, I'll visit thee again.

Tim. If I hope well, I'll never see thee more. 170

158, 159. *Of him . . . weal*] Johnson says, "The metaphor is apparently incongruous, but the sense is good. To foresee his particular is to provide for his private advantage, for which he leaves the right scent of public good. In hunting when hares have crossed one another, it is common for some of the hounds 'to smell from the general weal, and foresee their own particular.' Shakespeare, who seems to have been a skilful sportsman, and has often alluded to falconry, perhaps alludes here to hunting." So, then, the bridge of his nose is to be broken who in order to foresee, smells, etc., and one is invited to ascribe to Shakespeare this beautiful confusion of metaphor as to the same person or animal and as to a single action! I suggest,

"Of him that his particular *loss or woe*
Smells from the general weal";

i.e. of him who scents his own loss or woe as resulting from the general welfare. If "loss" were written with the long s, "lofs or woe" would closely approximate to "to foresee"; the contrast of weal and woe occurs three times in Shakespeare. Capell gives "not foresees, Smells for." The breaking down of the bridge of the nose is of course another of the syphilitic sequelae.

160, 161. *And let . . . you*] and may those boastful fellows who have escaped from battle without a wound, find that you are foes more dangerous than any they have encountered in war.

165. *grave*] entomb; cp. *Richard II.* III. ii. 140, "graved in the hollow ground." Steevens quotes Chapman's *Iliad*, xv. 315, "the throtes of dogs shall grave His manless lims."

170. *If I hope . . . more*] if the

Alcib. I never did thee harm.

Tim. Yes, thou spok'st well of me.

Alcib.

Call'st thou that harm?

Tim. Men daily find it. Get thee away, and take

Thy beagles with thee.

Alcib.

We but offend him. Strike!

[*Drum beats. Exeunt Alcibiades,*

Phrynia, and Timandra.

Tim. That nature, being sick of man's unkindness, 175

Should yet be hungry! Common mother, thou,

[*Digging.*

Whose womb unmeasurable, and infinite breast,

Teems, and feeds all; whose self-same mettle,

Whereof thy proud child, arrogant man, is puff'd,

Engenders the black toad and adder blue, 180

The gilded newt and eyeless venom'd worm,

With all the abhorred births below crisp heaven

Whereon Hyperion's quickening fire doth shine;

Yield him, who all thy human sons doth hate,

From forth thy plenteous bosom, one poor root! 185

hope I cherish prove a good omen, I shall, etc.

174. *Thy beagles*] these strumpets who follow and fawn upon you like spaniels; a "beagle" was a small variety of hound tracking by scent and used in the hunting of hares, much the same as the harriers of modern days, and the term was constantly used by the dramatists in a contemptuous sense, especially of women.

178. *Teems*] bears in abundance; for this transitive sense, cp. *Macbeth*, IV. iii. 176, "each minute *teems* a new one."

178. *mettle*] and "metal" are doublets, the former being now used in a figurative, the latter in a literal, sense.

179. *Whereof . . . puff'd*] which

inflates arrogant man with a sense of his superiority.

181. *newt*] properly "an ewt"; conversely, "an adder" is properly "a nadder."

181. *eyeless . . . worm*] the blind worm, so called from the smallness of its eyes, the *Cæcilia*, or *Anguis fragilis* of naturalists; cp. *Macbeth*, IV. i. 16, "Adder's fork and *blindworm's* sting."

182. *crisp*] curled, *sc.* in the folds of clouds; cp. *The Tempest*, I. ii. 192, "the *curl'd* clouds"; so of the waters of a stream, *1 Henry IV.* I. iii. 106. Steevens quotes *The Philosopher's Satires*, by Robert Anton:

"Her face as beauteous as the *crisp'd* morn."

Ensear thy fertile and conception womb,
 Let it no more bring out ingrateful man !
 Go great with tigers, dragons, wolves, and bears ;
 Teem with new monsters, whom thy upward face
 Hath to the marbled mansion all above 190
 Never presented ! O, a root ; dear thanks !
 Dry up thy marrows, vines, and plough-torn leas ;
 Whereof ingrateful man, with liquorish draughts
 And morsels unctuous, greases his pure mind,
 That from it all consideration slips ! 195

Enter APEMANTUS.

More man ? Plague ! plague !

Apem. I was directed hither : men report

Thou dost affect my manners, and dost use them.

Tim. 'Tis then because thou dost not keep a dog

Whom I would imitate : consumption catch thee ! 200

Apem. This is in thee a nature but infected ;

A poor unmanly melancholy sprung

From change of fortune. Why this spade ? this place ?

186. *Ensear*] dry up. Steevens quotes *Lear*, i. iv. 301 :

"Dry up in her the organs of increase."

190. *mansion all*] Walker conjectured "mansion-hall."

192. *Dry up . . . leas*] Dyce, quoting Cotgrave, "*Moelleux. Marrowie*, pithie, full of strength or *strong sap*," suggests that the plural "marrowes" may be a mistake for "marrowie" (marrowy), as an epithet to "vines." We certainly thus obtain an apt antithesis ; the "marrowy vines" producing the "liquorish draughts" as the "plough-torn leas" produce the "morsels unctuous." But "marrows" may be in apposition with "vines" and

"leas" ; and in iv. i. 26, above, the plural is used in the same sense. Rowe gave "marrows, veins" ; Hanmer, "meadows, vineyards," omitting "and" ; Warburton, "harrow'd veins" ; Collier, "meadows, vines" ; Keightley, "married vines" ; Heath conjectured "marrow'd veins."

195. *consideration*] regard for others, or for other things than sensual pleasures.

200. *Whom . . . imitate*] *sc.* as being an animal more worthy of imitation than a human animal, especially one like Apemantus.

201. *infected*] probably combines the idea of "tainted" and of "affected," "put on."

This slave-like habit? and these looks of care?
 Thy flatterers yet wear silk, drink wine, lie soft, 205
 Hug their diseas'd perfumes, and have forgot
 That ever Timon was. Shame not these woods
 By putting on the cunning of a carper.
 Be thou a flatterer now, and seek to thrive
 By that which has undone thee: hinge thy knee, 210
 And let his very breath, whom thou'lt observe,
 Blow off thy cap; praise his most vicious strain,
 And call it excellent: thou wast told thus;
 Thou gav'st thine ears, like tapsters that bid welcome,
 To knaves and all approachers: 'tis most just 215
 That thou turn rascal; hadst thou wealth again,
 Rascals should have 't. Do not assume my likeness.

Tim. Were I like thee I'd throw away myself.

Apem. Thou hast cast away thyself, being like thyself;
 A madman so long, now a fool. What, think'st 220
 That the bleak air, thy boisterous chamberlain,
 Will put thy shirt on warm? will these moss'd trees,

222. *moss'd*] Hanmer; *moyst* Ff 1, 2; *moist* Ff 3, 4.

206. *Hug . . . perfumes*] "i.e. their diseas'd perfumed mistresses" (Malone). Steevens compares *Othello*, iv. i. 150:

"'Tis such another fitchew; marry, a perfumed one."

208. *the cunning . . . carper*] seems to mean the speciality of a fault-finder, not the "insidious art" (Steevens), or the "affected superiority in judgment" (Clarke), or the "counterfeit appearance" (Johnson). Warburton takes "carper" for "cynic," to which sect Apemantus belonged.

210. *hinge thy knee*] Cp. *Hamlet*, III. ii. 66, "crook the pregnant hinges of the knee."

211. *observe*] do homage to; cp. *Troilus and Cressida*, II. iii. 137:

"And underwrite in an observing kind His humorous predominance."

212. *strain*] natural bent; cp. *Troilus and Cressida*, II. ii. 154:

"Can it be

That so degenerate a *strain* as this Should once set footing in your generous bosoms?"

213. *thou . . . thus*] such were the flattering tales told to you in your prosperous days.

214. *like tapsters*] ready to welcome all and do their bidding. Malone compares *Venus and Adonis*, 849:

"Like shrill-tongu'd *tapsters* answering every call,

Soothing the humour of fantastic wits."

Cp. also *1 Henry IV.* II. iv. 28-30.

217. *should have 't*] would be certain to get it into their hands.

222. *Will put . . . warm?*] will

That have outliv'd the eagle, page thy heels
 And skip when thou point'st out? will the cold brook,
 Candied with ice, caudle thy morning taste 225
 To cure thy o'er-night's surfeit? Call the creatures
 Whose naked natures live in all the spite
 Of wreakful heaven, whose bare unhoused trunks,
 To the conflicting elements exposed,
 Answer mere nature; bid them flatter thee; 230
 O! thou shall find—

Tim. A fool of thee. Depart.

Apem. I love thee better now than e'er I did.

Tim. I hate thee worse.

Apem. Why?

Tim. Thou flatter'st misery.

Apem. I flatter not, but say thou art a caitiff.

bring you your shirt warm from the fire and help you to put it on?

222. *moss'd*] overgrown with moss; cp. *As You Like It*, IV. iii. 105.

223. *That . . . eagle*] "*Aquila Senectus* is a proverb. I learn from Turberville's *Book of Falconry*, 1575, that the great age of this bird has been ascertained from the circumstance of its always building its *eyrie*, or nest, in the same place" (Steevens).

224. *skip . . . out*] be eager to do your every hest.

225. *Candied*] congealed; cp. *The Tempest*, II. i. 279; "originally," says Schmidt, "to make white (with sugar or hoar-frost)."

225. *caudle . . . taste*] offer a caudle to your morning palate "furred" with your over-night debauch; "caudle," literally a hot drink, from *calidum*, neuter of *calidus*, hot. These recuperatives, so often mentioned in the dramatists, were taken by our ancestors at various hours of day and night, and with various objects. For the verb, cp. Davenant, *Love and Honour* (1673),

256, "*Cawdled* like a Haberdasher's Wife That lies in of her first child" (quoted in the *New English Dictionary*).

227. *Whose naked natures*] who in their natural nakedness.

227. *in all the spite*] a mark for all the bitterness.

228. *wreakful*] vengeful; cp. *Titus Andronicus*, V. ii. 32.

230. *Answer mere nature*] cope with nature in all its stark rigour; cp. *Lea*, III. iv. 106, "Why, thou wert better in thy grave than to answer with thy *uncovered body this extremity of the skies*." Hudson explains, "Have no more than the *absolute necessities* of nature require"; but surely the words cannot bear such a sense. Rolfe, too, for "mere nature," gives "the mere demands, or necessities, of nature." Neither explanation accounts for "answer."

231. *A fool of thee*] a fool in your person; cp. *Julius Caesar*, II. i. 157; *All's Well*, V. iii. 1.

234. *caitiff*] literally a "captive" then, any mean, low wretch.

Tim. Why dost thou seek me out?

Apem. To vex thee. 235

Tim. Always a villain's office, or a fool's.

Dost please thyself in 't?

Apem. Ay.

Tim. What! a knave too?

Apem. If thou didst put this sour-cold habit on
To castigate thy pride, 'twere well; but thou
Dost it enforcedly; thou 'dst courtier be again 240
Wert thou not beggar. Willing misery
Outlives incertain pomp, is crown'd before;
The one is filling still, never complete;
The other, at high wish: best state, contentless,
Hath a distracted and most wretched being, 245
Worse than the worst, content.

Thou should'st desire to die, being miserable.

Tim. Not by his breath that is more miserable.

Thou art a slave, whom Fortune's tender arm
With favour never clasp'd, but bred a dog. 250

237. *What! . . . too*] "when," says Johnson, "Apemantus tells him that he comes to vex him, Timon determines that to vex is either the office of a villain or a fool; that to vex by design is villainy, to vex without design is folly. He then properly asks Apemantus whether he takes delight in vexing, and when he answers, yes, Timon replies, 'What! a knave too?' I before only knew thee to be a fool, but I now find thee likewise a knave."

241, 242. *Willing . . . before*] wretchedness cheerfully accepted has a longer lease of life, and finds its full fruition sooner, than pomp which the merest accident may put an end to.

243, 244. *The one . . . wish*] the

one is ever filling, never full, the other as brimful as heart could desire; cp. *Cymbeline*, I. vi. 47-49:

"The cloyed will,
That satiate yet unsatisfied desire,
that tub

Both fill'd and running";
an allusion in both cases to the tubs of the Danaids.

244-246. *best state . . . content*] the amplest good fortune, if not accompanied by contentment, is, in its uneasy restlessness, far more wretched than the worst ill-fortune, if attended by a contented mind.

247. *Thou . . . miserable*] you, since your wretchedness has no such solace as contentment, ought to wish to end it by death.

Hadst thou, like us, from our first swath, proceeded
 The sweet degrees that this brief world affords
 To such as may the passive drugs of it
 Freely command, thou would'st have plung'd thyself
 In general riot; melted down thy youth 255
 In different beds of lust; and never learn'd
 The icy precepts of respect, but follow'd
 The sugar'd game before thee. But myself,
 Who had the world as my confectionary,
 The mouths, the tongues, the eyes and hearts of
 men 260

251. *our first swath*] our earliest infancy, when we were first wrapped in swathing clothes; for "swath," cp. Jonson, *The Magnetic Lady*, III. iv.:

"Well could they teach each other how to win

In their *swath* bands";

Heywood, *The Brazen Age*, II. i., "Prince Menelaus in his *swaths* at home"; and figuratively, Greene, *A Looking-Glass for London*, etc., p. 146/2, ed. Dyce, "*swathing*-clouds of shame."

251, 252. *proceeded . . . degrees*] The technical language at Oxford and Cambridge, where members are said to "proceed" M.A., D.D., etc. The synonymous term, "to go out," is frequent in the dramatists, e.g., Jonson, *The Staple of News*, II. i.:

"*went out master of arts* in a throng

At the university";

Massinger, *The Duke of Milan*, IV. i.:

"With one that hath commenced, and gone out doctor"; where "commence" also is used technically. In Middleton, *Michaelmas Term*, III. iv. 91-94, and Dekker, *The Roaring Girl*, vol. III. p. 183, Pearson's Reprint, we have a burlesque of the "degrees" which prisoners "pro-

ceeded" in the Counter; and in Jonson, *The New Inn*, I. i.:

"He may perhaps take a degree at Tyburn . . .

And so go forth a laureat in hemp circle."

253. *drugs*] another form of "drudges." The *New English Dictionary* quotes Huloet (1552), "Drudge or drugge, or vile servant in a house, whych doth all the vyle service"; and Greene, *Disput.* 31, "these wyse words spoken by so base a *drug* as his mayd."

256. *different*] various.

257. *The icy . . . respect*] the cold admonitions of reflection; cp. *Troilus and Cressida*, II. ii. 49, 50:

"reason and respect,

Make livers pale and lustihood deject."

258-261. *But myself . . . employment*] This sentence before being completed passes into another with a different construction, and the words "But myself" are not really taken up till line 265, "I, to bear this," etc.

259. *confectionary*] place where confections, preserves, are made. The *New English Dictionary* quotes Surfl. and Markh. (1616), *Country Farme*, 585, "The *Confectionarie* or Closet of sweet meats"; cp. pantry, buttery, spicery, etc.

At duty, more than I could frame employment,
 That numberless upon me stuck as leaves
 Do on the oak, have with one winter's brush
 Fell from their boughs and left me open, bare
 For every storm that blows; I, to bear this, 265
 That never knew but better, is some burden:
 Thy nature did commence in sufferance, time
 Hath made thee hard in 't. Why should'st thou hate
 men?

They never flatter'd thee: what hast thou given?
 If thou wilt curse, thy father, that poor rag, 270
 Must be thy subject, who in spite put stuff
 To some she beggar and compounded thee
 Poor rogue hereditary. Hence! be gone!
 If thou hadst not been born the worst of men,
 Thou hadst been a knave and flatterer.

Apem. Art thou proud yet? 275

Tim. Ay, that I am not thee.

Apem. I, that I was

No prodigal.

Tim. I, that I am one now:

Were all the wealth I have shut up in thee,

261. *At duty*] at my service, at beck and call.

261. *more . . . employment*] an ellipsis of "for."

262. *That . . . stuck*] these that numberless, etc.

263. *brush*] stormy sweep; cp. *Troilus and Cressida*, v. iii. 34, "the brushes of the war."

264. *Fell*] for this irregular participial formation, cp. *Lear*, iv. vi. 54.

265, 266. *I, to bear . . . burden*] a mixture of constructions, (1) for me to bear this is some burden, (2) that I should bear this is, etc.

270. *rag*] worthless thing; cp. Jonson, *Cynthia's Revels*, v. ii., "Heart, who let in that *rag* there amongst us?" Ford, *The Lady's Trial*, v. i.:

"Was ever such a tatter'd *rag* of man's flesh

Patch'd up for copesmate of my niece's daughter?"

274. *worst*] most basely born.

277. *I, that . . . now*] *sc.* in being willing to fling all his wealth to the dogs if in so doing he could consign Apemantus to the same fate.

I'd give thee leave to hang it. Get thee gone.

That the whole life of Athens were in this! 280

Thus would I eat it. [*Eating a root.*]

Apem. Here; I will mend thy feast.

Tim. First mend my company, take away thyself.

Apem. So I shall mend mine own, by the lack of thine.

Tim. 'Tis not well mended so, it is but botch'd;

If not, I would it were. 285

Apem. What would'st thou have to Athens?

Tim. Thee thither in a whirlwind. If thou wilt,
Tell them there I have gold; look, so I have.

Apem. Here is no use for gold.

Tim. The best and truest;

For here it sleeps, and does no hired harm. 290

Apem. Where liest o' nights, Timon?

Tim. Under that's above me.

Where feed'st thou o' days, Apemantus?

Apem. Where my stomach finds meat; or, rather,
where I eat it.

Tim. Would poison were obedient and knew my mind! 295

Apem. Where would'st thou send it?

280. *That*] would that!

284, 285. *'Tis not . . . were*] This seems to mean, "even then (when mended by lack of my company) *your* company, being the company of yourself alone, cannot be said to be *well* mended, but only to be clumsily patched, a mere piece of botchery; if not, I wish you might find it so." But Rolfe explains the latter line as "even it were *not* well mended so, I wish it were mended imperfectly *by thy absence*; or, perhaps, if not *yet* thus *botched* (since you have not yet gone), I wish the job *were* finished by your departure"; thus taking

"it" to refer to Timon's company.

286. *What . . . Athens?*] what commission would you give me now that I am setting out for Athens? what in the direction of Athens would be your desire? Cp. *The Two Gentlemen of Verona*, I. i. 67:

"To Milan let me hear from thee by letters,"

i.e. by letters sent to Milan. A somewhat similarly pregnant construction occurs in *Coriolanus*, I. iii. 32:

"Methinks I hear *hither* your husband's drum,"

i.e. the sound "borne hither."

Tim. To sauce thy dishes.

Apem. The middle of humanity thou never knewest, but the extremity of both ends. When thou wast in thy guilt and thy perfume, they mocked thee for too much curiosity; in thy rags thou knowest none, but art despised for the contrary. There's a medlar for thee; eat it.

Tim. On what I hate I feed not.

Apem. Dost hate a medlar?

Tim. Ay, though it look like thee.

Apem. An thou hadst hated meddlers sooner, thou should'st have loved thyself better now. What man didst thou ever know unthrift that was beloved after his means?

305

310

298. *The middle of humanity*] a medium between prosperity and adversity.

299. *the extremity . . . ends*] the two extremes; somewhat pleonastic.

301. *curiosity*] fastidiousness of taste in all your belongings, dress among them.

306. *though . . . thee*] though it be as handsome as yourself; a double-headed shaft, since a medlar is not without likeness to a snarling dog with teeth and gums bare; "though" is by some taken as=since, for, or because, but supposing the conjunction could be so used, if it were here inferential, we should have the indicative "looks," not the subjunctive, "look."

308-310. *What man . . . means?*] Commentator follows commentator in explaining this to mean, What prodigal didst thou ever know who was loved after his means were spent? To such an interpretation there seem to me to be two serious objections. In the first place, it would be necessary to show that "after his means" is, or can be, equivalent to "after his means were spent"; for "after"=later than, posterior to, is logical with (a) an event,

(b) a point of time, but not with a concrete thing like "means." Secondly, there is a still stronger objection on the score of grammatical construction; for "unthrift" is here a predicate. It is not, What unthrift hast thou known? but, What man hast thou known to be unthrift? Moreover, the gibe is aimed less at Timon's prodigality than at his weakness in not having driven from his side the sycophant crew who had forced themselves into his intimacy in numbers greater than his wealth could bear. In fact, the second sentence of the speech is a direct rider on the first. I therefore understand the words to mean, What man did you ever know to be prodigal who was loved in proportion to his means? *i.e.* no man ever wasted his substance as you have done unless courted and flattered by a herd of parasites whom his means were inadequate to satisfy. There is a somewhat similar thought in Marston's *Eastward Ho!* i. i., "How could gentlemen be unthrifths if their humours were not fed?" "After," in the sense I give it, is too frequent in Shakespeare to need illustration.

Tim. Who, without those means thou talkest of, didst thou ever know beloved?

Apem. Myself.

Tim. I understand thee; thou hadst some means to keep a dog. 315

Apem. What things in the world canst thou nearest compare to thy flatterers?

Tim. Women nearest; but men, men are the things themselves. What would'st thou do with the world, Apemantus, if it lay in thy power? 320

Apem. Give it the beasts, to be rid of the men.

Tim. Would'st thou have thyself fall in the confusion of men, and remain a beast with the beasts?

Apem. Ay, Timon.

Tim. A beastly ambition, which the gods grant thee 325
t' attain to. If thou wert the lion, the fox would beguile thee; if thou wert the lamb, the fox would eat thee; if thou wert the fox, the lion would suspect thee, when peradventure thou wert accused by the ass; if thou wert the ass, thy dulness 330
would torment thee, and still thou livedst but as a breakfast to the wolf; if thou wert the wolf, thy greediness would afflict thee, and oft thou should'st hazard thy life for thy dinner; wert thou the unicorn, pride and wrath would confound 335

314, 315. *thou hadst . . . dog*] you were once able to keep a dog and he would fawn on you, which none but a dog would do.

322, 323. *fall . . . men*] share in the general ruin of mankind.

322. *confusion*] ruin, as frequently in Shakespeare.

331. *livedst*] wouldst live.

335. *unicorn*] "The account given of the unicorn is this: that he and the lion being enemies by nature, as soon as the lion sees the unicorn, he betakes himself to a tree: the unicorn in his fury, and with all the swiftness of his course, running at him, sticks his horn fast in the tree, and then the lion falls upon him and kills him. Gesner,

thee and make thine own self the conquest of
 thy fury; wert thou a bear, thou would'st be
 killed by the horse; wert thou a horse, thou
 would'st be seized by the leopard; wert thou a
 leopard, thou wert german to the lion, and the 340
 spots of thy kindred were jurors on thy life; all
 thy safety were remotion, and thy defence absence.
 What beast could'st thou be that were not
 subject to a beast? and what a beast art thou
 already, that seest not thy loss in transforma- 345
 tion!

Apem. If thou could'st please me with speaking to
 me, thou might'st have hit upon it here; the
 commonwealth of Athens is become a forest of
 beasts. 350

Tim. How has the ass broke the wall, that thou art
 out of the city?

Apem. Yonder comes a poet and a painter: the
 plague of company light upon thee! I will fear
 to catch it, and give way. When I know not 355
 what else to do, I'll see thee again.

Hist. Animal" (Hanmer). Cp. *Julius Caesar*, II. i. 204:

"for he loves to hear

That unicorns may be betrayed by
 trees."

340. *german*] closely related to.
 "The spots," says Clarke, "which
 testify thy royal relationship, would be
 the means of condemning thee to lose
 thy life." Steevens sees allusion to
 Turkish policy, and quotes Pope, *Prol.*
to Satt., line 198:

"Bear, like the Turk, no brother
 near the throne."

342. *remotion*] removal of thyself
 from the lion's neighbourhood. Cp.

Lear, II. iv. 115, "'Tis the remotion
 of the duke and her."

344-346. *what . . . transformation*] what a beast by nature you must
 be if you do not see that in being
 transformed into a beast you would
 fall lower even than you now are.

353. *Yonder . . . painter*] See In-
 troduction.

354, 355. *I will . . . it*] I will show
 you how I dread catching it by taking
 myself off.

355, 356. *When . . . again*] Cp.
 Jonson, *Every Man in his Humour*,
 I. i., "Ay, when I cannot shun you,
 we will meet again."

Tim. When there is nothing living but thee, thou shalt
be welcome. I had rather be a beggar's dog
than Apemantus.

Apem. Thou art the cap of all the fools alive. 360

Tim. Would thou wert clean enough to spit upon!

Apem. A plague on thee! thou art too bad to curse.

Tim. All villains that do stand by thee are pure.

Apem. There is no leprosy but what thou speak'st.

Tim. If I name thee. 365

I'll beat thee, but I should infect my hands.

Apem. I would my tongue could rot them off!

Tim. Away, thou issue of a mangy dog!

Choler does kill me that thou art alive;

I swoon to see thee. 370

Apem. Would thou would'st burst!

Tim. Away, thou tedious rogue! I am sorry I shall lose
a stone by thee. [*Throws a stone at him.*]

Apem. Beast!

Tim. Slave!

Apem. Toad! 375

Tim. Rogue, rogue, rogue!

I am sick of this false world, and will love nought

But even the mere necessities upon 't.

Then, Timon, presently prepare thy grave;

Lie where the light foam of the sea may beat 380

360. *cap*] top; cp. *Hamlet*, II. ii. 233. Malone sees an allusion to the fool's cap.

365. *If I name thee*] yes, I grant that there is leprosy in my mouth, if I name thee.

366. *I'll beat . . . hands*] I will beat you, "or rather I would beat you," if it were not that in doing so I should

infect my hand. For this irregular sequence of tenses, cp. *Hamlet*, II. ii. 157, 158; *1 Henry VI.* II. iv. 98.

379. *presently*] at once. In Shakespeare the word seldom has the modern sense of "in a short time." So, too, with him, "by and by" means "almost immediately."

Thy grave-stone daily : make thine epitaph,
 That death in me at others' lives may laugh.
 [*Looking on the gold.*] O thou sweet king-killer, and
 dear divorce
 'Twixt natural son and sire ! thou bright defiler
 Of Hymen's purest bed ! thou valiant Mars ! 385
 Thou ever young, fresh, lov'd, and delicate wooer,
 Whose blush doth thaw the consecrated snow
 That lies on Dian's lap ! thou visible god,
 That solder'st close impossibilities,
 And mak'st them kiss ! that speak'st with every tongue,
 To every purpose ! O thou touch of hearts ! 391
 Think thy slave man rebels ; and by thy virtue
 Set them into confounding odds, that beasts
 May have the world in empire !

Apem. Would 'twere so !
 But not till I am dead ; I'll say thou 'st gold : 395
 Thou wilt be throng'd to shortly.

Tim. Throng'd to ?
Apem. Ay.

Tim. Thy back, I prithee.

Apem. Live, and love thy misery !
Tim. Long live so, and so die ! [*Exit Apemantus.*]
 I am quit.

384. *son and sire*] Rowe ; *Sunne and fire* Ff 1, 2, 3 ; *Sun and Fire* Ff 4.

384. *natural*] bound by the closest ties of nature. The sense of "illegitimate" is not found in Shakespeare.

389. *close*] closely.

389. *impossibilities*] things apparently incapable of union.

391. *touch*] touchstone.

392, 393. *by thy virtue . . . odds*] by your power, natural efficacy, set

them at such odds that their mutual destruction shall be complete.

398. *I am quit*] he has gone at last. In the folios the next line is given to Apemantus. It is possible that Timon's words are said as the cynic moves off, and that he, looking back, has a last fling at Misanthropos on seeing the approach of creatures so abhorrent to

Moe things like men! Eat, Timon, and abhor them.

Enter Thieves.

First Thief. Where should he have this gold? It is 400
some fragment, some slender ort of his remainder.
The mere want of gold, and the falling-from of
his friends, drove him into this melancholy.

Second Thief. It is noised he hath a mass of treasure.

Third Thief. Let us make the assay upon him: if he 405
care not for't, he will supply us easily; if he
covetously reserve it, how shall's get it?

Second Thief. True; for he bears it not about him,
'tis hid.

First Thief. Is not this he?

410

All. Where?

Second Thief. 'Tis his description.

399. *them*] Rowe, *then* Ff.

him. Hanmer first gave the line to Timon, and the editors generally acquiesce. Apemantus's exit is in the folios placed after "them," line 399.

400. *should he have . . . ?*] can he possibly have . . . ?

401. *ort*] scrap. "The word is seldom found in the singular. 'Orts, *Fragmenta, Mensæ reliquiae*.' Coles's *Lat. and Eng. Dict.*: 'Orts, The refuse of hay left in the stall by cattle,' *Craven Dialect*" (Dyce, *Glossary*). "The word is completely solved by the fuller form found in O. Du., viz. *oorete, ooracte*, a piece left uneaten at meals. This is a compound word made up of O. Du. *oor-*, cognate with A.-S. *or-* . . . preposition signifying 'out' or 'without'; and Du. *eten*, cognate with E. *eat*. Thus the sense is 'what is left in eating,' an 'out-morsel,' if we may so express it" (Skeat, *Ety. Dict.*). Cp. *Troilus and Cressida*, v. ii. 158:

"The fractions of her faith, *orts* of her love";

and Jonson, *The New Inn*, v. i.:

"Hang thee, thou parasite, thou son of crumbs
And *orts*."

402. *falling-from*] *i.q.* falling off from. Hanmer hyphenated the words.

405. *make . . . him*] test the truth of the rumour by questioning him; with perhaps an allusion to the assaying of metals or to the cutting up of game.

407. *shall's*] On this colloquialism, Abbott, *S. G.*, § 215, writes, "*Shall*, originally meaning necessity or obligation, and therefore not denoting an action on the part of the subject, was used in the South of England as an impersonal verb. . . . So Chaucer, 'us oughte,' and we also find 'as *us* wol,' *i.e.* 'as it is pleasing to us.'"

Third Thief. He; I know him.

All. Save thee, Timon.

Tim. Now, thieves?

415

All. Soldiers, not thieves.

Tim. Both too; and women's sons.

All. We are not thieves, but men that much do want.

Tim. Your greatest want is, you want much of meat.

Why should you want? Behold, the earth hath roots;

Within this mile break forth a hundred springs; 420

The oaks bear mast, the briers scarlet hips;

The bounteous housewife, nature, on each bush

Lays her full mess before you. Want! why want?

First Thief. We cannot live on grass, on berries, water,

As beasts and birds and fishes.

425

Tim. Nor on the beasts themselves, the birds, and fishes;

You must eat men. Yet thanks I must you con

415. *Now, thieves?*] Capell, *Now Theeues.* Ff.

418. *you want . . . meat*] Many editors follow Hammer in reading "men" for "meat," with an equivocal of "you are wanting much in that which constitutes a man." They justify the alteration by the words of line 427, "You must eat men." But those words are said only after the banditti have declared themselves unable to eat the food which Timon tells them is so easily to be had. Timon means, I think, You talk about wanting much, but in reality all you want is to satisfy your voracious appetites; you have no higher wants than those of a mere animal craving. If we read "men" without an equivocal, the words are pointless; if with one, the connection with what follows is impaired. Theobald gave "meet," *i.e.* what is suitable; Steevens conjectured "me"; Farmer, "much.—Of meat why," etc.; Elze,

"much of me," and other conjectures, will be found in the Cambridge Shakespeare.

421. *mast*] here acorns; literally, edible fruit; used also of the fruit of the beech, pine, etc. Cp. Jonson, *The Sad Shepherd*, II. i.:

"An aged oak, the king of all the field,

With a broad beech there grows afore my dur,

That mickle mast unto the ferm doth yield."

423. *mess*] O. F. *mes*, a dish.

427. *Yet thanks . . . con*] Cp. *All's Well*, IV. iii. 174. To "con thanks" is a very common old expression for to acknowledge one's gratitude, but "con" is to study carefully, and perhaps Timon means ironically that it is no offhand perfunctory thanks that are due to them.

That you are thieves profess'd, that you work not
 In holier shapes; for there is boundless theft
 In limited professions. Rascal thieves, 430
 Here's gold. Go, suck the subtle blood o' the grape,
 Till the high fever seethe your blood to froth,
 And so 'scape hanging: trust not the physician;
 His antidotes are poison, and he slays
 More than you rob: take wealth and lives together;
 Do villany, do, since you protest to do't, 436
 Like workmen. I'll example you with thievery:
 The sun's a thief, and with his great attraction
 Robs the vast sea; the moon's an arrant thief,

436. *villany*] Rowe; *villaine* Ff 1, 2; *villain* Ff 3, 4.

430. *limited professions*] probably those avocations which profess to be bound by certain restrictions, unlike yours which make no such hypocritical excuses. Malone explains "regular," "orderly"; Warburton, "legal." There is of course an antithesis between "boundless" and "limited."

431. *subtle*] treacherously making its way to the brain. Cp. "subtle-potent," *Troilus and Cressida*, III. ii. 25, and Falstaff's description of the virtues of sherris-sack, 2 *Henry IV.* IV. iii. 102 ff.

433. *And so . . . hanging*] sc. by dying of fever.

433-435. *trust not . . . together*] Ingleby, *The Still Lion*, p. 144, discussing III. iii. 11, 12, "His friends . . . o'er," cites this passage as a parallel. "Timon," he says, "advises the robbers to take the physicians as their example, who thrive by their patients' wealth first, and leave them to die of their drugs afterwards." The application seems to me a different one. Referring to their dying of fever, Timon thinks of physicians, and says, Put no trust in physicians; *they* profess curing, but their victims are more numerous than yours; *you* avow

villany; be, then, thorough in its practice, both rob and kill. For "protest," Theobald gives "profess"; but "protest" is more forcible.

437. *example . . . thievery*] furnish you with parallels of thievery.

439. *arrant*] "a variant of *errant*, 'wandering, vagrant, vagabond,' which from its frequent use in such expressions as *arrant thief*, became an intensive, 'thorough, notorious, downright,' especially, from its original associations, with opprobrious names" (*The New Eng. Dict.*). Though much more frequent in a bad sense, it was also used in a good one. Cp. Ford, *The Fancies Chaste and Noble*, III. ii.:

"'tis scarce possible

To distinguish one of these vile
 naughty packs

From true and *arrant* ladies."

So, too, Ford, *Love's Sacrifice*, II. ii.; Beaumont and Fletcher, *The Loyal Subject*, III. v.; *The Little French Lawyer*, IV. iv. 4. In Jonson, *The Staple of News*, I. ii., we have the form "errant" in the same sense, "He is an *errant* learned man," and the same phrase in *The Magnetic Lady*, III. iv.

And her pale fire she snatches from the sun ; 440
 The sea's a thief, whose liquid surge resolves
 The moon into salt tears; the earth's a thief,
 That feeds and breeds by a composture stolen
 From general excrement; each thing's a thief;
 The laws, your curb and whip, in their rough
 power 445
 Have uncheck'd theft. Love not yourselves; away!
 Rob one another. There's more gold. Cut throats;
 All that you meet are thieves: to Athens go,
 Break open shops; nothing can you steal
 But thieves do lose it: steal no less for this 450
 I give you; and gold confound you howsoe'er!
 Amen.

441. *resolves*] melts; cp. *King John*, v. iv. 25.

442. *moon*] This was altered by Theobald to "mounds," and by Capell to "earth," both unhappy conjectures. Malone well remarks, "Shakespeare knew that the moon was the cause of the tides, . . . and in that respect the liquid surge, that is, the waves of the sea rising one upon another in the progress of the tide, may be said to *resolve the moon into salt tears*"; the moon, as the poet chooses to state the matter, losing some part of her humidity, and the accretion to the sea, in consequence of her tears, being the cause of the *liquid surge*. Add to this the popular notion, yet prevailing, of the moon's influence on the weather; which together with what has been already stated, probably induced our author here and in other places to allude to the *watry* quality of that planet. . . ."

443. *composture*] compost, manure. Apparently a coinage of Shakespeare.

444. *excrement*] properly that which grows out of or is thrown off something; Lat. *excrementum*, *excrescere*; hence faeces, hair, nails, etc. In Ford's

Perkin Warbeck, iv. iv., we have the word of worms, figuratively:

"Thoughts, busied in the sphere of royalty,

Fix not on creeping worms without their stings,

Mere *excrements* of earth."

445, 446. *The laws . . . theft*] the laws which curb and punish you, are, in their tyrannous execution, guilty of unlimited robbery, exactions covered over with the pretence of public interest.

451. *howsoe'er*] in any case; cp. *The Two Gentlemen of Verona*, i. i. 34:

"If lost, why then a grievous labour won;

Howsoever, but a folly bought with wit";

Massinger, *The Renegado*, iv. i.:

"This penitence is not counterfeit:
howsoever,

Good actions are in themselves rewarded";

Shirley, *The Ball*, iv. iv.:

"Lord Ra. Did you spare him
For that consideration?"

Bo. Howsoever,
What honour had it been for me
to quarrel . . . ?"

Third Thief. He has almost charmed me from my profession, by persuading me to it.

First Thief. 'Tis in the malice of mankind that he 455
thus advises us; not to have us thrive in our mystery.

Second Thief. I'll believe him as an enemy, and give over my trade.

First Thief. Let us first see peace in Athens; there is 460
no time so miserable but a man may be true.

[*Exeunt Thieves.*

Enter FLAVIUS.

Flav. O you gods!

Is yond despis'd and ruinous man my lord?

Full of decay and failing? O monument

And wonder of good deeds evilly bestow'd! 465

What an alteration of honour

Has desperate want made!

What viler thing upon the earth than friends

Who can bring noblest minds to basest ends!

How rarely does it meet with this time's guise, 470

When man was wish'd to love his enemies!

Grant I may ever love, and rather woo

Those that would mischief me than those that do!

457. *mystery*] See note on iv. i. 18, above.

458. *I'll believe . . . enemy*] apparently a reference to the proverbial *fas est et ab hoste doceri*.

464, 465. *monument . . . wonder*] almost a hendiadys for "wonderful monument," example.

466, 467. *What . . . made!*] how terribly changed by want is he, once so honoured, now sunk so low!

470, 471. *How rarely . . . enemies!*] "how admirably does the injunction to

love one's enemies accord with the fashion of the times!" (Rolfe).

472, 473. *Grant . . . do!*] Johnson explains, "Let me rather woo or caress those that *would* mischief, that *profess* to mean me mischief, than those that *really* do me mischief, under false professions of kindness. The Spaniards, I think, have this proverb: 'Defend me from my friends, and from my enemies I will defend myself.' This proverb is a sufficient comment on the passage." I suppose that Johnson is right, but the

He has caught me in his eye: I will present
 My honest grief unto him; and, as my lord, 475
 Still serve him with my life. My dearest master!

TIMON comes forward.

Tim. Away! what art thou?

Flav. Have you forgot me, sir?

Tim. Why dost ask that? I have forgot all men;
 Then, if thou grant'st thou 'rt a man, I have forgot
 thee.

Flav. An honest poor servant of yours.

Tim. Then I know thee not: 480

I never had honest man about me, I; all
 I kept were knaves, to serve in meat to villains.

Flav. The gods are witness,
 Ne'er did poor steward wear a truer grief
 For his undone lord than mine eyes for you. 485

Tim. What! dost thou weep? Come nearer; then I love
 thee,

Because thou art a woman, and disclaim'st
 Flinty mankind; whose eyes do never give,
 But thorough lust and laughter. Pity's sleeping:
 Strange times, that weep with laughing, not with
 weeping! 490

last clause of his explanation assumes a good deal. We have the proverb in Marston, *The Malcontent*, iv. ii. 20, 21, "*Mal.* Now, God deliver me from my friends! *Pietro.* Thy friends! *Mal.* Yes, from my friends; for from my enemies I'll deliver myself." Cf. *Theognis*, 575, 813. For "woo," Warburton gave "too," and for "do," "woo." Gould conjectures "sue" . . . "woo."

474, 475. *I will . . . him*] I will

make myself known to him, and show how truly I sorrow at his state.

482. *to serve . . . villains*] employed to no other purpose than to, etc. Johnson points out that "knave" is here used in the double sense of servant and rascal.

488. *give*] give way, yield, *sc.* to tears.

489, 490. *Pity . . . times*,] For the folio reading, Johnson conjectured,

Flav. I beg of you to know me, good my lord,
To accept my grief and whilst this poor wealth lasts
To entertain me as your steward still.

Tim. Had I a steward
So true, so just, and now so comfortable? 495
It almost turns my dangerous nature mild.
Let me behold thy face. Surely, this man
Was born of woman.
Forgive my general and exceptless rashness,
You perpetual-sober gods! I do proclaim 500
One honest man—mistake me not—but one;
No more, I pray,—and he's a steward.
How fain would I have hated all mankind!
And thou redeem'st thyself: but all, save thee,
I fell with curses. 505
Methinks thou art more honest now than wise;
For, by oppressing and betraying me,
Thou might'st have sooner got another service:
For many so arrive at second masters

"laughter, pity sleeping." Staunton,
"laughter, pity's steeping." Hanmer
put the two lines in the margin.
Possibly we might read "Pity's
keeping Strange times," etc., "keep-
ing" being taken in the sense so fre-
quent in Shakespeare, of observing,
celebrating, as, *e.g.*, *Othello*, III. iii.
140:

"who has a breast so pure,
But some uncleanly apprehensions
Keep leets and law days and in
session sit

With meditations lawful?"

495. *comfortable*] full of comfort to
another. For adjectives in *-ble* having
an active and a passive meaning, see
Abbott, *S. G.*, § 3, and compare "un-
meritable," *Richard III.* III. vii. 155,
Julius Caesar, IV. i. 12; "medicinable,"

Troilus and Cressida, III. iii. 44; "de-
ceivable," *Richard II.* II. iii. 84,
Twelfth Night, IV. iii. 21.

496. *dangerous*] savage, disposed to
violence.

496. *mild*] Thirlby's conjecture for
"wilde" or "wild" of the folios, first
edited by Hanmer, and now usually
adopted. Delius and Rolfe retain
"wild," the latter, with Verplanck,
taking "dangerous" as "unsafe."

499. *exceptless*] that would make no
exception in its curses.

502. *I pray*] Lettsom conjectures
"I say"; but "I pray" is merely a
parenthetic apostrophe to the gods.

504. *redeem'st thyself*] *sc.* from my
curse.

505. *fell*] strike down.

507. *oppressing*] injuring.

Upon their first lord's neck. But tell me true— 510
 For I must ever doubt, though ne'er so sure—
 Is not thy kindness subtle, covetous,
 A usuring kindness, and as rich men deal gifts,
 Expecting in return twenty for one?

Flav. No, my most worthy master; in whose breast 515
 Doubt and suspect, alas, are plac'd too late:
 You should have fear'd false times when you did
 feast;

Suspect still comes where an estate is least.
 That which I show, heaven knows, is merely love,
 Duty and zeal to your unmatched mind, 520
 Care of your food and living; and, believe it,
 My most honour'd lord,
 For any benefit that points to me,
 Either in hope, or present, I'd exchange
 For this one wish, that you had power and wealth 525
 To requite me by making rich yourself.

Tim. Look thee, 'tis so! Thou singly honest man,
 Here, take: the gods out of my misery
 Have sent thee treasure. Go, live rich and happy;
 But thus condition'd: thou shalt build from men; 530

510. *Upon . . . neck*] mounting their first lord's shoulders in order to climb into, etc.

513. *A usuring . . . gifts*] With Pope, I have ejected the words "If not" at the beginning of the line, believing them to have been caught from "Is not" just above. Both sense and metre seem thus improved. Walker conjectured "Gifts to catch gifts," ending the lines at "deal" . . . "return."

516. *suspect*] suspicion. Cp. *Sonnets*, lxx. 3; Marston, *The Malcontent*, I. i. 222, "Dissemblance and suspect."

518. *still*] Surely we should read

"ill," i.e. it is no time for suspicion when good fortune has wholly deserted you. He had just said "in whose breast . . . too late."

519. *merely*] purely.

523-525. *For any . . . wish*] There is a slight confusion of thought between "As regards any benefit . . . I would exchange *it* for this one wish," etc., and "For any benefit . . . I would exchange this one wish," etc.

530. *But thus condition'd*] but upon this condition that, etc.

530. *from*] away from.

Hate all, curse all, show charity to none,
 But let the famish'd flesh slide from the bone
 Ere thou relieve the beggar; give to dogs
 What thou deny'st to men; let prisons swallow 'em,
 Debts wither 'em to nothing; be men like blasted woods,
 And may diseases lick up their false bloods! 536
 And so farewell and thrive.

Flav. O! let me stay
 And comfort you, my master.

Tim. If thou hatest
 Curses, stay not; fly, whilst thou art bless'd and free:
 Ne'er see thou man, and let me ne'er see thee. 540
 [*Exeunt severally.*]

ACT V

SCENE I.—*The Woods. Before Timon's Cave.*

Enter Poet and Painter.

Pain. As I took note of the place, it cannot be far
 where he abides.

Poet. What's to be thought of him? Does the
 rumour hold for true that he's so full of gold?

Pain. Certain: Alcibiades reports it; Phrynia and 5

5. *Phrynia*] Rowe, ed. 2; *Phrynica* F 1; *Phrmyia* Ff 2, 3, 4.

535. *Debts . . . woods*] Believing that "be men" has been caught from the line above, and in order to mend the metre, I suggest "Debts wither 'em to nothing like blasted woods"; accenting "nothing" on the first syllable, as in *Richard III.* 1. ii. 236; *Cymbeline*,

iv. iv. 15. The sense is thus improved, I think, by bringing "wither" and "blasted" into close conjunction, whereas by the present reading and punctuation the words "be men . . . woods" do not cohere well with "And may . . . bloods!"

Timandra had gold of him: he likewise enriched poor straggling soldiers with great quantity. 'Tis said he gave unto his steward a mighty sum.

Poet. Then this breaking of his has been but a try for 10
his friends.

Pain. Nothing else; you shall see him a palm in Athens again, and flourish with the highest. Therefore 'tis not amiss we tender our loves to him, in this supposed distress of his: it will show 15
honestly in us, and is very likely to load our purposes with what they travail for, if it be a just and true report that goes of his having.

Poet. What have you now to present unto him?

Pain. Nothing at this time but my visitation; only I 20
will promise him an excellent piece.

Poet. I must serve him so too; tell him of an intent that's coming toward him.

Pain. Good as the best. Promising is the very air o' the time; it opens the eyes of expectation; performance is ever the duller for his act; and, but 25
in the plainer and simpler kind of people, the deed of saying is quite out of use. To promise

6. *Timandra*] *Timandyllo* F 1.

7. *poor . . . soldiers*] the banditti who in IV. iii. 416, above, indignantly deny that they are thieves and claim to be soldiers, though later on in the scene they acknowledge their true character.

10, 11. *a try . . . friends*] an experiment upon the character of his pretended friends.

12. *a palm*] Steevens compares Psalms xcii. 11, "The righteous shall flourish like a palm-tree."

14. *tender*] See note on I. i. 57, above.

16, 17. *load . . . for*] plenteously reward our labour; "travail" and "travel" are doubtlets, in the old editions used indiscriminately.

18. *having*] See note on II. ii. 149, above.

27, 28. *the deed of saying*] "doing what one says he will do" (Rolfe), comparing *Hamlet*, I. iii. 26, "May give his saying deed."

is most courtly and fashionable; performance
is a kind of will or testament which argues a 30
great sickness in his judgment that makes it.

Enter TIMON from his cave.

Tim. [Aside.] Excellent workman! thou canst not
paint a man so bad as is thyself.

Poet. I am thinking what I shall say I have provided
for him: it must be a personating of himself; a 35
satire against the softness of prosperity, with
a discovery of the infinite flatteries that follow
youth and opulency.

Tim. [Aside.] Must thou needs stand for a villain in
thine own work? Wilt thou whip thine own 40
faults in other men? Do so, I have gold for
thee.

Poet. Nay, let's seek him:

Then do we sin against our own estate,
When we may profit meet, and come too late. 45

Pain. True;

When the day serves, before black-corner'd night,
Find what thou want'st by free and offer'd light.
Come.

Tim. [Aside.] I'll meet you at the turn. What a god's gold,

35. *a personating of himself*] "*personating*, for *representing simply*. For the subject of this projected satire was Timon's case, not his person" (Warburton).

36. *softness*] want of pith, insubstantiality.

37. *discovery*] exposure.

39, 40. *stand . . . work?*] *sc.* by exposing the hollowness of your flattery.

47. *black-corner'd*] perhaps "that shrouds everything as in dark corners"; "*-corneted*," "*-coroned*," "*-coned*," "*-crowned*," "*-covered*," "*-curtain'd*," "*-collied*," and various other changes have been proposed. The sense I have given (taking the passive participle for the active) is intended as an antithesis to "*free and offer'd light*," a hendiadys for "*freely offered light*."

50. *the turn*] *sc.* in the road.

That he is worshipp'd in a baser temple 51

Than where swine feed!

'Tis thou that rigg'st the bark and plough'st the foam,
Settlest admired reverence in a slave:

To thee be worship; and thy saints for aye 55

Be crown'd with plagues that thee alone obey.

Fit I meet them. [Advancing.]

Poet. Hail, worthy Timon!

Pain. Our late noble master!

Tim. Have I once liv'd to see two honest men?

Poet. Sir, 60

Having often of your open bounty tasted,

Hearing you were retired, your friends fall'n off,

Whose thankless natures—O abhorred spirits!

Not all the whips of heaven are large enough—

What! to you, 65

Whose star-like nobleness gave life and influence

To their whole being! I am rapt, and cannot cover

The monstrous bulk of this ingratitude

With any size of words.

Tim. Let it go naked, men may see't the better: 70

55. *worship*] Rowe; *worshipt* Ff 1, 2, 3; *worship't* F 4. 64. *enough*—] Rowe; *enough*, Ff 2, 3, 4. 70. *go naked, men*] Theobald, *go*, *Naked men* Ff.

51. *temple*] here of the human body, as often in Shakespeare.

54. *Settlest* . . . *slave*] apparently, establishes, makes firm, the admiring reverence which a slave has for his master.

61. *open*] free-handed.

63, 64. *Whose* . . . *enough*] A change of construction due to change of thought, or perhaps only an ellipsis of "for," as Clarke understands. Cp. *The Winter's Tale*, v. ii. 94, "One of the prettiest touches of all . . . was *when*, at the

relation of the queen's death . . . *how* attentiveness wounded his daughter" (quoted by Abbott, *S. G.*, § 415).

66. *influence*] here used in its technical (astrological) sense.

67. *rapt*] See note on I. i. 21, above.

69. *With any* . . . *words*] with any words however large-embracing.

70. *naked*] Timon is playing upon the word "bulk" in the sense of body; cp. *Richard III.* I. iv. 40, "within my panting *bulk*."

You that are honest, by being what you are,
Make them best seen and known.

Pain. He and myself
Have travail'd in the great shower of your gifts,
And sweetly felt it.

Tim. Ay, you are honest men.

Pain. We are hither come to offer you our service. 75

Tim. Most honest men! Why, how shall I requite you?
Can you eat roots and drink cold water? no.

Both. What we can do, we'll do, to do you service.

Tim. Ye're honest men. Ye've heard that I have gold;
I am sure you have: speak truth; ye're honest men.

Pain. So it is said, my noble lord; but therefore 81
Came not my friend nor I.

Tim. Good honest men! Thou draw'st a counterfeit
Best in all Athens: thou'rt, indeed, the best;
Thou counterfeit'st most lively.

Pain. So; so, my lord. 85

Tim. E'en so, sir, as I say. And, for thy fiction,
Why, thy verse swells with stuff so fine and smooth
That thou art even natural in thine art.
But, for all this, my honest-natur'd friends,
I must needs say you have a little fault: 90
Marry, 'tis not monstrous in you, neither wish I
You take much pains to mend.

Both. Beseech your honour

79. *Ye're . . . ye've*] Dyce, *Y'are . . . Y'have* Ff.

73. *Have . . . gifts*] have had full in Shakespeare, but with a quib-
experience of the plenteous rain of your ble.
generosity; cp. lines 16, 17, above, 88. *That thou . . . art*] that even in
"to load our purposes with what they that which is a work of art you show
travail for." yourself in your true nature, *sc.* that of

83. *counterfeit*] portrait, as often a hypocrite.

To make it known to us.

Tim.

You'll take it ill.

Both. Most thankfully, my lord.

Tim.

Will you indeed?

Both. Doubt it not, worthy lord.

95

Tim. There's never a one of you but trusts a knave,
That mightily deceives you.

Both.

Do we, my lord?

Tim. Ay, and you hear him cog, see him dissemble,

Know his gross patchery, love him, feed him,

Keep in your bosom; yet remain assured

100

That he's a made-up villain.

Pain. I know none such, my lord.

Poet.

Nor I.

Tim. Look you, I love you well; I'll give you gold,

Rid me these villains from your companies:

Hang them or stab them, drown them in a draught,

105

Confound them by some course, and come to me,

I'll give you gold enough.

Both. Name them, my lord; let's know them.

Tim. You that way and you this, but two in company;

Each man apart, all single and alone,

110

Yet an arch-villain keeps him company.

98. *cog*] deceive; sometimes used transitively, as in Marston, *Antonio and Mellida*, Pt. I. III. i. 99, "to cog a die."

99. *patchery*] knavish contrivance; cp. *Troilus and Cressida*, II. iii. 77, "Here is such *patchery*, such juggling and such knavery."

101. *made-up*] complete; cp. *Richard III.* I. i. 21, "scarce half *made up*"; *Cymbeline*, V. ii. 109, "being scarce *made up*, I mean, to man"; Heywood, *The English Traveller*, III. i., "So every way accomplished and *made up*."

105. *draught*] a jakes; cp. Jonson, *Cynthia's Revels*, v. ii., "You shall bury them in a muckhill, a *draught*"; Marston, *The Malcontent*, IV. ii. 143, "'tis but the *draught* wherein the heavenly bodies discharge their corruption."

109. *but . . . company*] but still two together; for, as he goes on to explain, though they are apart, yet with each of them "an arch-villain keeps him company." I Ianmer's alteration of "but" to "not" utterly spoils the humour of the passage.

If, where thou art, two villains shall not be,
 Come not near him. If thou would'st not reside
 But where one villain is, then him abandon.
 Hence! pack! there's gold; you came for gold, ye
 slaves: 115
 You have work for me, there's payment: hence!
 You are an alchemist, make gold of that.
 Out, rascal dogs!

[Beats them out and then retires to his cave.]

Enter FLAVIUS and two Senators.

Flav. It is in vain that you would speak with Timon;
 For he is set so only to himself, 120
 That nothing but himself, which looks like man,
 Is friendly with him.

First Sen. Bring us to his cave:
 It is our part and promise to the Athenians
 To speak with Timon.

Second Sen. At all times alike
 Men are not still the same: 'twas time and griefs 125
 That framed him thus: time, with his fairer hand,
 Offering the fortunes of his former days,
 The former man may make him. Bring us to him,
 And chance it as it may.

Flav. Here is his cave.
 Peace and content be here! Lord Timon! Timon! 130
 Look out, and speak to friends: the Athenians,

112. *If, where . . . be*] if you are determined that where you are there shall not be two villains, etc.

120. *For he . . . himself*] for he is so intently bent upon his own con-

cerns; or, so wholly "wrapt up in self-contemplation," as Schmidt explains.

123. *our . . . promise*] the part we undertook to play.

By two of their most reverend senate, greet thee :
 Speak to them, noble Timon.

Re-enter TIMON from his cave.

Tim. Thou sun, that comfort'st, burn! Speak, and be hang'd :
 For each true word, a blister! and each false 135
 Be as a cauterizing to the root o' the tongue,
 Consuming it with speaking!

First Sen. Worthy Timon,—

Tim. Of none but such as you, and you of Timon.

Second Sen. The senators of Athens greet thee, Timon.

Tim. I thank them; and would send them back the
 plague, 140
 Could I but catch it for them.

First Sen. O! forget

What we are sorry for ourselves in thee.
 The senators with one consent of love
 Entreat thee back to Athens; who have thought
 On special dignities, which vacant lie 145
 For thy best use and wearing.

Second Sen. They confess

Toward thee forgetfulness too general, gross;
 Which now the public body, which doth seldom
 Play the recanter, feeling in itself
 A lack of Timon's aid, hath sense withal 150
 Of it own fail, restraining aid to Timon;

136. *cauterizing*] Rowe; *Cantherizing* F 1; *Catherizing* Ff 2, 3, 4.

142. *in thee*] in regard to you.

146. *For thy . . . wearing*] for you
 to use and wear as no one could do so
 fitly.

151. *it*] "an early provincial form
 of the old genitive, is found for *its*,
 especially when a child is mentioned,
 or when any one is contemptuously
 spoken of as a child" (Abbott, *S. G.*,
 § 228), as in *The Winter's Tale*, III.
 ii. 109; *Lear*, I. iv. 235. Most editors
 here alter to "its," and perhaps rightly,

And send forth us, to make their sorrowed render,
 Together with a recompense more fruitful
 Than their offence can weigh down by the dram;
 Ay, even such heaps and sums of love and wealth 155
 As shall to thee blot out what wrongs were theirs,
 And write in thee the figures of their love,
 Ever to read them thine.

Tim. You witch me in it;
 Surprise me to the very brink of tears:
 Lend me a fool's heart and a woman's eyes, 160
 And I'll bewEEP these comforts, worthy senators.

First Sen. Therefore so please thee to return with us,
 And of our Athens, thine and ours, to take
 The captainship, thou shalt be met with thanks,
 Allow'd with absolute power, and thy good name 165
 Live with authority: so soon we shall drive back
 Of Alcibiades the approaches wild;
 Who, like a boar too savage, doth root up
 His country's peace.

Second Sen. And shakes his threat'ning sword
 Against the walls of Athens.

First Sen. Therefore Timon,— 170

though "its" is very rarely used by Shakespeare.

151. *fail*] shortcomings; Capell's correction of the folio reading, "fall." Hanmer gave "fault."

151. *restraining* . . . *Timon*] in having prevented help being given to Timon at his need; Johnson conjectured "re-fraining."

152. *sorrowed render*] submissive and sorrowful confession of their fault; cp. *Cymbeline*, IV. iv. 11:

"may drive us to a *render*
 Where we have lived."

154. *by the dram*] if carefully weighed;

the dram being one of the smallest of weights.

158. *Ever . . . thine*] so that you will ever recognise them (the public body) as wholly yours, wholly devoted to you.

165. *Allow'd . . . power*] be confirmed in absolute power. Schmidt explains "Allowed" as "trusted, invested by public authority."

165, 166. *and thy . . . authority*] and you enjoy reputation with authority.

168. *like a boar*] Steevens compares Psalms lxxx. 13, "The *wild boar* out of the wood doth *root* it up."

Tim. Well, sir, I will ; therefore, I will, sir, thus :
 If Alcibiades kill my countrymen,
 Let Alcibiades know this of Timon,
 That Timon cares not. But if he sack fair Athens,
 And take our goodly aged men by the beards, 175
 Giving our holy virgins to the stain
 Of contumelious, beastly, mad-brain'd war,
 Then let him know, and tell him Timon speaks it,
 In pity of our aged and our youth
 I cannot choose but tell him, that I care not, 180
 And let him take't at worst ; for their knives care
 not
 While you have throats to answer : for myself,
 There's not a whittle in the unruly camp
 But I do prize it at my love before
 The reverend'st throat in Athens. So I leave you 185
 To the protection of the prosperous gods,
 As thieves to keepers.

Flav.

Stay not ; all's in vain.

171. *Well, sir, . . . thus :*] the pretended hesitation is meant to tantalise the Senator with the hope that Timon is about to yield to his prayer.

174. *But*] Here again Timon begins as though he were going to say that though he would do nothing to help his countrymen, in the case of his countrywomen he will interfere to save them. So, again, at line 194, we have a long prelude to a like derisive conclusion.

181. *And let . . . worst*] ironically pretending to hurl defiance at him.

181, 182. *for their . . . answer*] continuing his savage irony, he says, as for their knives, you need not trouble yourselves about them so long as you have throats to be cut.

183. *whittle*] clasp-knife ; cp. Mid-

dleton, *The Widow*, III. ii. 76, "here's the length of one of their *whittles*."

184. *at my love*] at the value of my love. It is a mistake to alter "at" to "in," with Hammer ; cp. *Hamlet*, IV. iii. 60 :

"And, England, if my love thou hold'st at aught."

186. *prosperous*] propitious, beneficent. Cp. *The Winter's Tale*, V. i. 161 :

"A *prosperous* south-wind friendly" ; Massinger, *The Bashful Lover*, II. iv. :

"though I have done you
 Some *prosperous* service that hath
 found your favour."

187. *As . . . keepers*] i.e. that they may mete out to you such mercy as jailers mete out to thieves, sc. none at all.

Tim. Why, I was writing of my epitaph;
 It will be seen to-morrow: my long sickness
 Of health and living now begins to mend, 190
 And nothing brings me all things. Go; live still:
 Be Alcibiades your plague, you his,
 And last so long enough!

First Sen. We speak in vain.

Tim. But yet I love my country, and am not
 One that rejoices in the common wreck, 195
 As common bruit doth put it.

First Sen. That's well spoke.

Tim. Commend me to my loving countrymen,—

First Sen. These words become your lips as they pass
 through them.

Second Sen. And enter in our ears like great triumphers
 In their applauding gates.

Tim. Commend me to them; 200
 And tell them that, to ease them of their griefs,
 Their fears of hostile strokes, their aches, losses,
 Their pangs of love, with other incident throes

195. *wreck*] Theobald (ed. 2); *wracke* Ff 1, 2; *wrack* Ff 3, 4.

188. *Why*, . . . *epitaph*] It is not easy to supply the suppressed connection here. Perhaps the thought is, "Don't wonder at the comfort I give you; it is the very comfort I am preparing to administer to myself. In proof of this let me tell you that, as you came, I was writing my epitaph." Then, a few lines later, he fiercely imprecates upon them the fate of still living on, plagued by Alcibiades as Alcibiades is to be plagued with them; for "of," with the verbal noun, see Abbott, *S. G.*, § 178.

189-191. *my long sickness* . . . *things*] Cp. Massinger, *The Renegado*, iv. ii.:

"To die is nothing, 'tis but parting with
 A mountain of vexations."

193. *And* . . . *enough*] An echo of Alcibiades's words to the Senators, in III. v. 105, 106.

196. *bruit*] rumour; cp. *Troilus and Cressida*, v. ix. 4.

198. *through*] The folios give "thorow"; Rowe printed "thro"; I follow Delius.

199. *triumphers*] accented on the penultimate, as always by Jonson, Massinger, and other of the dramatists. An allusion, of course, to a triumphal entry into a city.

202. *aches*] a dissyllable, as in i. i. 249, above.

That nature's fragile vessel doth sustain 204

In life's uncertain voyage, I will some kindness do them :

I'll teach them to prevent wild Alcibiades' wrath.

Second Sen. I like this well ; he will return again.

Tim. I have a tree which grows here in my close,

That mine own use invites me to cut down,

And shortly must I fell it ; tell my friends, 210

Tell Athens, in the sequence of degree,

From high to low throughout, that whoso please

To stop affliction, let him take his haste,

Come hither, ere my tree hath felt the axe,

And hang himself. I pray you, do my greeting. 215

Flav. Trouble him no further ; thus you still shall find him.

Tim. Come not to me again ; but say to Athens,

Timon hath made his everlasting mansion

Upon the beached verge of the salt flood ;

Who once a day with his embossed froth 220

The turbulent surge shall cover : thither come,

And let my grave-stone be your oracle.

Lips, let sour words go by and language end :

223. *sour*] Rowe, *four* or *four* Ft.

206. *prevent*] to their ears = frustrate, in his mind = anticipate.

208. *close*] enclosure.

211. *in the . . . degree*] in regular gradation.

212. *please*] subjunctive.

213. *take his haste*] an unusual phrase, but not questionable. Grant White, quoted by Rolfe, compares *A Midsummer-Night's Dream*, v. i.

243. "*take his gait*." Malone points out that Shakespeare is here following the story as given by Plutarch in his *Life of Antony*.

220. *Who*] = whom, *i.e.* which, referring to mansion. For the personi-

fication of irrational antecedents, see Abbott, *S. G.*, § 264.

220. *embossed*] foaming, blown up into foam globules. In this sense, the word is from Fr. *embosser*, to swell or rise in bunches ; cp. *The Taming of the Shrew*, Induction, i. 17, "the poor cur is *emboss'd*" ; as used in *All's Well*, III. vi. 107, "we have almost *embossed* him," it is from Fr. *embosquer*, to shroud in a wood.

223. *sour*] Walker's conjecture, "your," seems to me anything but an improvement. Timon in effect says, Enough of bitter words, nay, let words of every kind be silent.

What is amiss plague and infection mend!
 Graves only be men's works and death their gain! 225
 Sun, hide thy beams! Timon hath done his reign.

[*Exit*

First Sen. His discontents are unremoveably
 Coupled to nature.

Second Sen. Our hope in him is dead: let us return,
 And strain what other means is left unto us 230
 In our dear peril.

First Sen. It requires swift foot. [*Exeunt.*

SCENE II.—*Before the Walls of Athens.*

Enter two Senators and a Messenger.

First Sen. Thou hast painfully discover'd; are his files
 As full as thy report?

Mess. I have spoke the least;
 Besides, his expedition promises
 Present approach.

Second Sen. We stand much hazard if they bring not
 Timon. 5

Mess. I met a courier, one mine ancient friend,
 Whom, though in general part we were oppos'd,

6. *courier*] Rowe, *Currier* Ff.

227, 228. *His discontents . . . nature*] his bitter thoughts are part and parcel of his nature.

231. *dear*] intensive, as often in Shakespeare; e.g. *Hamlet*, I. ii. 182: "Would I could meet my dearest foe in heaven . . . !"

Scene II.

1. *Thou . . . discover'd*] the revela-

tion you have made is a distressing one.

3. *expedition*] haste.

7-9. *Whom . . . friends*] elliptical for "as to whom," or a confusion of constructions due to the parenthetical insertion. Pope gave "Who"; Hanmer, "And"; Singer, "When": for "made," line 8, Hanmer gave "had"; and for "made," line 9,

Yet our old love made a particular force,
 And made us speak like friends: this man was riding
 From Alcibiades to Timon's cave, 10
 With letters of entreaty, which imported
 His fellowship i' the cause against your city,
 In part for his sake moved.

Enter the Senators from TIMON.

First Sen. Here comes our brothers.

Third Sen. No talk of Timon, nothing of him expect.

The enemy's drum is heard, and fearful scouring 15
 Doth choke the air with dust. In, and prepare:
 Ours is the fall, I fear; our foes the snare. [*Exeunt.*]

SCENE III.—*The Woods. Timon's Cave, and
 a rude tomb seen.*

Enter a Soldier, seeking TIMON.

Sold. By all description this should be the place.

Who's here? speak, ho! No answer! what is this?

Timon is dead, who hath outstretch'd his span:

Some beast read this; there does not live a man.

Jackson conjectured "bade"; for
 "made . . . force," Staunton suggests
 "took . . . truce."

7. *in general part*] in public matters.
 11-13. *which imported . . . moved*]
 the purport of which was to show that
 Timon ought to make common cause
 with a movement that to a certain
 extent had been set on foot in his
 behalf.

15. *scouring*] hurrying hither and
 thither.

Scene III.

3, 4. *Timon . . . man*] Johnson,
 retaining "read this," explains that the
 soldier sees the tomb and the inscription
 upon it, but, not being able to read,
 and, not finding any one to do so for
 him, exclaims peevishly, "some beast
 read this," for it must be read, and in
 this place it cannot be read by man.
 Staunton also retains "read," but takes
 the two lines as being "an inscription

Dead, sure; and this his grave. What's on this
tomb 5

I cannot read; the character I'll take with wax:

Our captain hath in every figure skill;

An aged interpreter, though young in days.

Before proud Athens he's set down by this,

Whose fall the mark of his ambition is. [*Exit.* 10

SCENE IV.—*Before the Walls of Athens.*

Trumpets sound. Enter ALCIBIADES with his Powers.

Alcib. Sound to this coward and lascivious town

Our terrible approach. [*A parley sounded.*

Enter Senators on the walls.

Till now you have gone on, and fill'd the time

With all licentious measure, making your wills

The scope of justice; till now myself and such 5

by Timon to indicate his death and point to the epitaph on his tomb" . . . which, unlike the inscription which he has just read, is in a language the soldier was unacquainted with. Warburton conjectured "rear'd," which, with Theobald, Dyce adopts, explaining thus: "By all description this should be the place *where I am directed to find Timon.*—Who's here? speak, ho!—No answer?—What is this? *a sepulchral mound of earth!* Then Timon is dead, who has outstretched his span: *and it would almost seem that some beast reared this mound, for here does not live a man to have done so.* Yes, he is dead, sure, and this his grave," etc. . . . "I think it quite plain," he goes on, "that the insculpture on Timon's tomb is in the common language of the country, and that it is

unintelligible to the Soldier only because he cannot read any sort of writing (in the next scene he confesses his 'poor ignorance'). Why should Timon engrave his epitaph in characters which were to be deciphered by the learned alone?" For "read," Delius gives "made." But there can be little doubt that the whole scene, which is quite irrelevant, is an interpolation.

6. *character*] impression of the letters.

7. *every figure*] all kinds of writing.

9. *by this*] *sc.* time.

Scene IV.

4, 5. *making . . . justice*] making the limits of your will and of justice identical; cp. *Hamlet*, III. ii. 229:

"An anchor's cheer in prison be my *scope!*"

As slept within the shadow of your power
Have wander'd with our traversed arms, and
breathed

Our sufferance vainly. Now the time is flush,
When crouching marrow, in the bearer strong,
Cries of itself, "No more": now breathless wrong 10
Shall sit and pant in your great chairs of ease,
And pury insolence shall break his wind
With fear and horrid flight.

First Sen.

Noble and young,

When thy first griefs were but a mere conceit,
Ere thou hadst power or we had cause of fear, 15
We sent to thee to give thy rages balm,
To wipe out our ingratitude with loves
Above their quantity.

6. *slept*] lived our darkened lives.

7. *traversed*] usually explained as "folded," *sc.* in dejection. Crosby, *apud* Rolfe, suggests that it means with our military arms reversed, or idle.

8. *flush*] lusty; cp. *Hamlet*, III. iii. 81, "*flush* as May."

9, 10. *When crouching . . . more*] when resolution, so far crouching, now grown strong, spontaneously asserts its demand that such a state of things shall cease; for "*marrow*," cp. *Hamlet*, I. iv. 22:

"The pith and *marrow* of our attribute."

10-13. *now breathless . . . flight*] now those wronged ones who were wont to flee your presence in headlong flight, shall recover their breath, seated in your comfortable places; while insolence, short-winded in the effort, shall gasp for breath, as terror-stricken it seeks to elude pursuing justice.

12. *pury*] "O. F. *pourcif* . . . which is a variant . . . of O. F.

poulsif, 'pursie, short-winded,' Cot. . . . Lat. *pulsare*. The word has reference to the pantings or quick *pulsations* of breath made by a pury person" (Skeat, *Ety. Dict.*). In Jonson's *Magnetic Lady*, III. iv., Rut, the physician, puns thus:

"Let's feel your pulse;

It is a *pursiness*, a kind of stoppage

Or tumour of the purse, *for want of exercise*";

cp. Chapman, *Byron's Conspiracy*, I. i.: "Peace must not make men cowards, or keep calm

Her *pury* regiment with men's smothered breaths."

13. *horrid*] shuddering with fright; cp. 1 *Henry IV.* I. i. 1-3.

14. *conceit*] fancy.

18. *their*] a confusion of proximity due to the intervening plural, "loves"; an irregularity very common in Shakespeare. Cp. *Julius Caesar*, V. I. 33:

"The *posture* of your blows *are* yet unknown";

Second Sen.

So did we woo

Transformed Timon to our city's love

By humble message and by promis'd means: 20

We were not all unkind, nor all deserve

The common stroke of war.

First Sen.

These walls of ours

Were not erected by their hands from whom

You have receiv'd your griefs; nor are they such

That these great towers, trophies, and schools should
fall

For private faults in them.

Second Sen.

Nor are they living 26

Who were the motives that you first went out;

Shame, that they wanted cunning, in excess

Hath broke their hearts. March, noble lord,

Into our city with thy banners spread: 30

By decimation, and a tithed death,

If thy revenges hunger for that food

Which nature loathes, take thou the destin'd tenth,

24. *griefs*] Theobald; *greefe* Ff 1, 2; *grief* Ff 3, 4. 28. *Shame . . . excess*] Theobald; (*Shame that they wanted, cunning in excess*) F 1; *Shame (that they wanted cunning in excess)* Ff 2, 3, 4.

conversely, *The Comedy of Errors*, v. 1. 69, 70:

"The venom clamours of a jealous woman

Poisons more deadly than a mad dog's tooth."

Malone referred "their" to "griefs," line 14; Warburton, to "rages," line 16.

24. *griefs*] grievances.

24. *they*] the grievances.

26. *them*] sc. "those from whom . . . griefs."

27. *the motives . . . out*] "the authors of your banishment" (Rolfe), comparing *Othello*, iv. ii. 43:

"Am I the motive of these tears, my lord?"

and *Antony and Cleopatra*, II. ii. 96.

28, 29. *Shame that . . . hearts*]

Theobald, to whom we owe the correction

of the punctuation here, explains

"Shame in excess (*i.e.* extremity of

shame) that they wanted cunning (*i.e.* that

they were not wise enough not to banish

you) hath broke their hearts." For

"cunning"=wisdom, cp. *Othello*, III.

iii. 49.

31. *a tithed death*] decimation.

And by the hazard of the spotted die
Let die the spotted.

First Sen. All have not offended ; 35
For those that were, it is not square to take
On those that are, revenges : crimes, like lands,
Are not inherited. Then, dear countryman,
Bring in thy ranks, but leave without thy rage :
Spare thy Athenian cradle, and those kin 40
Which in the bluster of thy wrath must fall
With those that have offended : like a shepherd,
Approach the fold and cull the infected forth,
But kill not all together.

Second Sen. What thou wilt.
Thou rather shalt enforce it with thy smile 45
Than hew 't out with thy sword.

First Sen. Set but thy foot
Against our rampired gates, and they shall ope,
So thou wilt send thy gentle heart before,
To say thou 'lt enter friendly.

Second Sen. Throw thy glove, 50
Or any token of thine honour else,
That thou wilt use the wars as thy redress
And not as our confusion, all thy powers

46. *hew 't out*] Daniel conj. ; *hew too 't* Ff 1, 2 ; *hew to 't* Ff 3, 4.

35. *the spotted*] those tainted with guilt ; cp. *Richard II.* III. ii. 134, "their spotted souls" ; Massinger, *The Virgin Martyr*, II. ii., "a fry of speckled villanies."

36. *square*] equitable.

39. *without*] outside.

41. *in the . . . wrath*] if your wrath is allowed its full rage.

47. *rampired*] protected by ramparts. Cf. Marlowe, *Dido*, II. ii. ;

"Enforce'd a wide breach in that rampir'd wall."

But the dramatists generally use this form of the word, whether as a substantive or a verb.

48. *So*] provided that.

50. *token . . . honour*] token pledging your honour.

52. *powers*] military forces ; as constantly.

Shall make their harbour in our town, till we
Have seal'd thy full desire.

Alcib.

Then there's my glove;

Descend, and open your uncharged ports: 55

Those enemies of Timon's, and mine own,

Whom you yourselves shall set out for reproof,

Fall, and no more; and, to atone your fears

With my more noble meaning, not a man

Shall pass his quarter, or offend the stream 60

Of regular justice in your city's bounds,

But shall be render'd to your public laws

At heaviest answer.

Both.

'Tis most nobly spoken.

Alcib. Descend, and keep your words.

[*The Senators descend, and open the gates.*

Enter a Soldier.

Sold. My noble general, Timon is dead; 65

Entomb'd upon the very hem o' the sea:

And on his grave-stone this insculpture which

With wax I brought away, whose soft impression

Interprets for my poor ignorance.

62. *render'd to your*] Chedworth conj.; *remedied to your* F 1; *remedied by your* Ff 2, 3, 4.

55. *uncharged*] The commentators agree in explaining this as "un-assaulted." I believe the construction to be proleptic, and "uncharged" to mean "not barred up"; open your gates so that they will no longer be fastened up.

57. *reproof*] condemnation.

58. *atone*] make one with, reconcile; as in *Othello*, IV. i. 244; *Cymbeline*, I. iv. 42.

60. *his quarter*] the billet assigned to him; cp. *All's Well*, III. vi. 70.

63. *At . . . answer*] to pay the heaviest penalty you may condemn him to; "at," says Abbott, *S. G.*, § 144, "when used in adverbial expressions, now rejects adjectives and genitives as interfering with adverbial brevity. Thus we can say 'at freedom,' but not 'At honest freedom,'" *Cymbeline*, III. iii. 71.

Alcib. *Here lies a wretched corse, of wretched soul bereft: 70*
Seek not my name: a plague consume you wicked
caitiffs left!

Here lie I, Timon; who, alive, all living men did
hate:

Pass by and curse thy fill; but pass and stay not here
thy gait.

These well express in thee thy latter spirits:

Though thou abhorr'dst in us our human griefs, 75
 Scorn'dst our brain's flow and those our droplets
 which

From niggard nature fall, yet rich conceit

Taught thee to make vast Neptune weep for aye

On thy low grave, on faults forgiven. Dead

Is noble Timon; of whose memory 80

Hereafter more. Bring me into your city,

And I will use the olive with my sword;

72. alive] F 1; omitted Ff 2, 3, 4. 73. pass and] F 1; omitted Ff 2, 3, 4;
 gait] Johnson gate Ff. 79. grave . . . Dead] Ff. grave.—On: faults for-
 given.—Dead Theobald. grave our faults—forgiv'n, since dead Hammer.
 grave.—One fault's forgiven.—Dead Tyrwhitt conj. grave o'er faults forgiven.
 Dead Hudson.

70-73. Here lies . . . gait] "The first couplet [with *wretches* for *caitiffs*] is said by Plutarch to have been composed by Timon himself as his epitaph; the second to have been written by the poet Callimachus . . ." (Malone). Rolfe remarks, "They are inconsistent with each other, and Shakespeare cannot have meant to use more than one of them. He seems to have written both in the MS. when hesitating between them, and afterwards to have neglected to strike one out . . ."

76. *our brain's flow*] the tears wrung from our very brains.

76. *droplets*] in contrast with the perpetual flow of the ocean.

79. *On . . . on*] Various alterations (see cr. note) have been edited or proposed, here. But Shakespeare by a kind of zeugma elsewhere uses the same preposition in two different senses, and the second "on" may well bear the sense of "over."

82. *use . . . sword*] will combine peace with war; "use," more properly applicable to "sword" is made to do duty with "olive" also; cp. line 51, above, "use the wars." For "use," Walker conjectured "twine," a more common expression and therefore less likely.

Make war breed peace ; make peace stint war ; make
each

Prescribe to other as each other's leech.

Let our drums strike.

85

[*Exeunt*

83. *stint*] check ; a word more frequently used of something trivial.

84. *leech*] physician.

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